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Vol. 14

BACH

Well-Tempered Clavichord

For the Piano

Book II

(CZERNY)

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SCHIRMER'S LIBRARY
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JOHANN SEBASTIAN BACH

The Well-Tempered Clavichord

Forty-Eight Preludes and Fugues

For the Piano

Edited by
CARL CZERNY

With a Biographical Sketch of the Author by
PHILIP HALE

IN TWO BOOKS
Book I — Library Vol. 13
Book II — Library Vol. 14

G. SCHIRMER, INC.
New York

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Printed in the U. S. A.

Preface.

The principal object in issuing this new edition of J. S. Bach's "Well-tempered Clavichord" has been to make it as correct and complete as possible, both by means of comparison with all preceding editions, and by collating with some earlier manuscripts. In marking the fingering, which renders this issue far more generally useful, two points have been steadily kept in view:

First, to keep the hands as quiet as may be, even in extremely complicated passages;
Secondly, to enable the player to bring out each separate part independently, with perfect smoothness, and with due regard to the phrasing.

Patient study, either on the pianoforte or on the organ, will be rewarded by the rich and full effect produced by a smooth and flowing polyphonic rendering.

It has been my endeavor to indicate tempo and interpretation:

First, according to the unmistakable character of each movement;
Secondly, according to the well-remembered impression made on me by Beethoven's rendering of a great number of these fugues;
Thirdly, according to convictions matured by more than thirty years' study of this work.

Wherever an extremely rapid tempo is indicated, this is, of course, meant only for the pianoforte. When playing passages so marked on the organ, the tempo must be moderated very decidedly.

Those who have no Maelzel's Metronome at hand are reminded, that the Allegro in these old compositions is to be taken, as a rule, much more tranquilly and slowly than in modern works.

Vorwort.

Bei dieser neuen Ausgabe von J. S. Bach's wohltemperirtem Clavier hat man vor Allem gestrebt, durch Vergleichung aller frühern Ausgaben so wie einiger ältern Handschriften, die möglichste Correctheit und Vollständigkeit zu erlangen. In der Angabe des Fingersatzes, wodurch dieses Werk eine weit grössere Gemeinnützlichkeit erhält, wurde stets der zweifache Gesichtspunkt beachtet:

Erstens, die Hände, auch in den verwickeltesten Fällen möglichst ruhig zu halten;
Zweitens, jede einzelne Stimme von den Andern unabhängig, streng gebunden und folgerecht ausführen zu können.

Der Spieler wird die daran zu verwendende Mühe, sowohl auf dem Pianoforte wie auf der Orgel, durch die gehaltreiche Wirkung belohnt finden, die mit einem vollstimmigen und fliessenden Spiele hervorgebracht wird.

Das Zeitmass und den Vortrag habe ich:

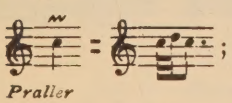
Erstens, nach dem unzweifelhaften Character eines jeden Satzes;
Zweitens, nach der wohlbewahrten Erinnerung wie ich eine grosse Anzahl dieser Fugen einst von Beethoven vortragen hör-e;
Drittens, endlich nach den Ideen aufzuzeichnen und zu bewahren gesucht, welche ich selbst durch ein mehr als dreissigjähriges Studium dieses Werkes in mir festsetzte.

Wo ein bedeutend schnelles Zeitmass vorgeschrieben wurde, ist es natürlicher Weise nur für das Pianoforte berechnet. Wollte man jedoch die so bezeichneten Sätze auch auf der Orgel vortragen, dann müsste allerdings das Tempo bedeutend langsamer genommen werden.

Für diejenigen, denen kein Maelzel'scher Metronom zu Gebote steht, wird noch erinnert, dass das Allegro bei diesen ältern Compositionen in der Regel viel ruhiger und langsamer zu nehmen ist, als bei modernen Tonstücken.

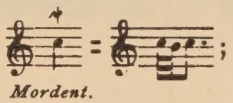
CARL CZERNY.

Inverted mordent.



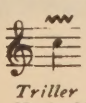
Praller

Mordent.



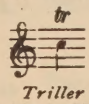
Mordent.

Trill without after-beat.



Triller ohne Nachschlag.

Trill with after-beat.



Triller mit Nachschlag.

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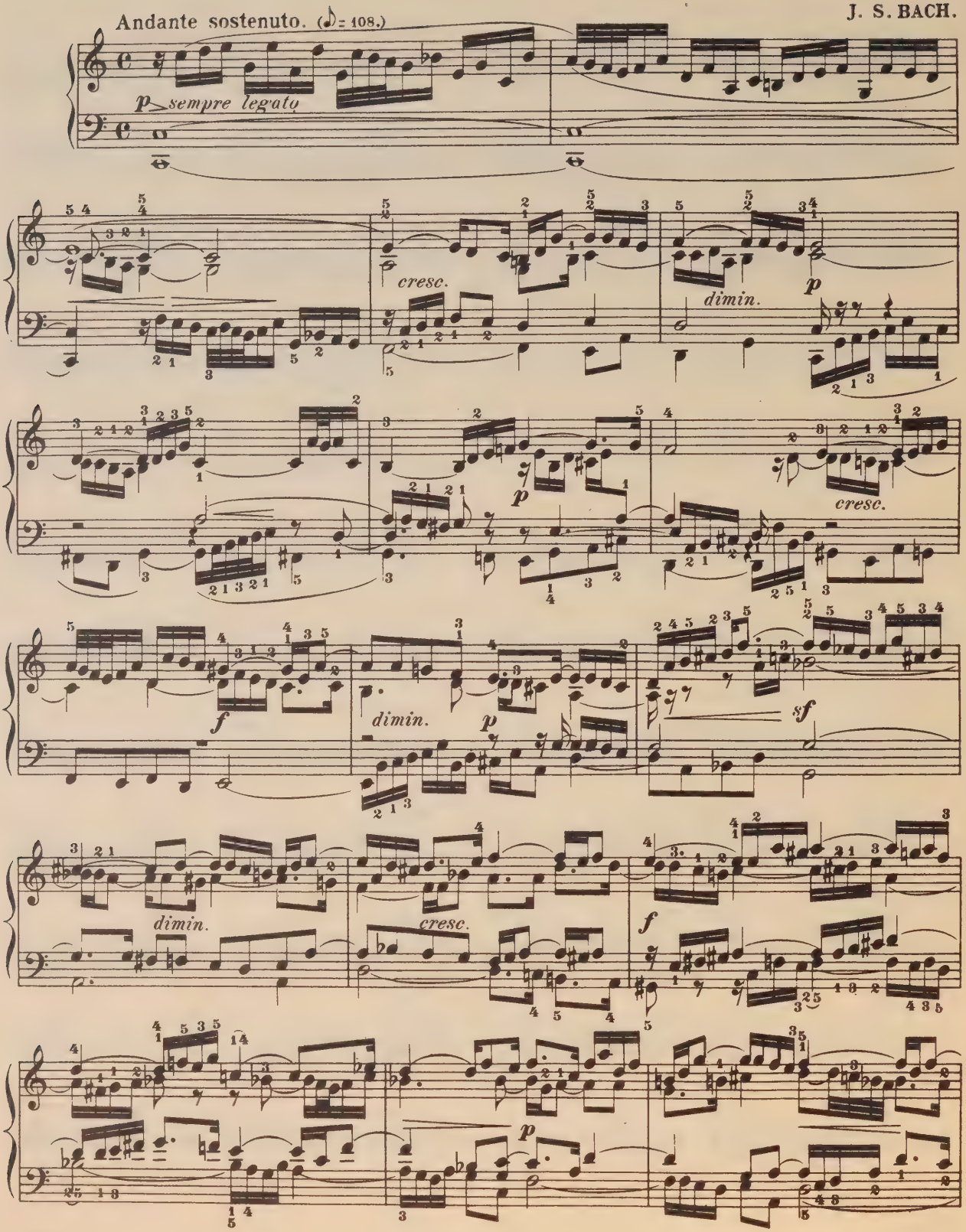
Part Second.

Preludio I.

J. S. BACH.



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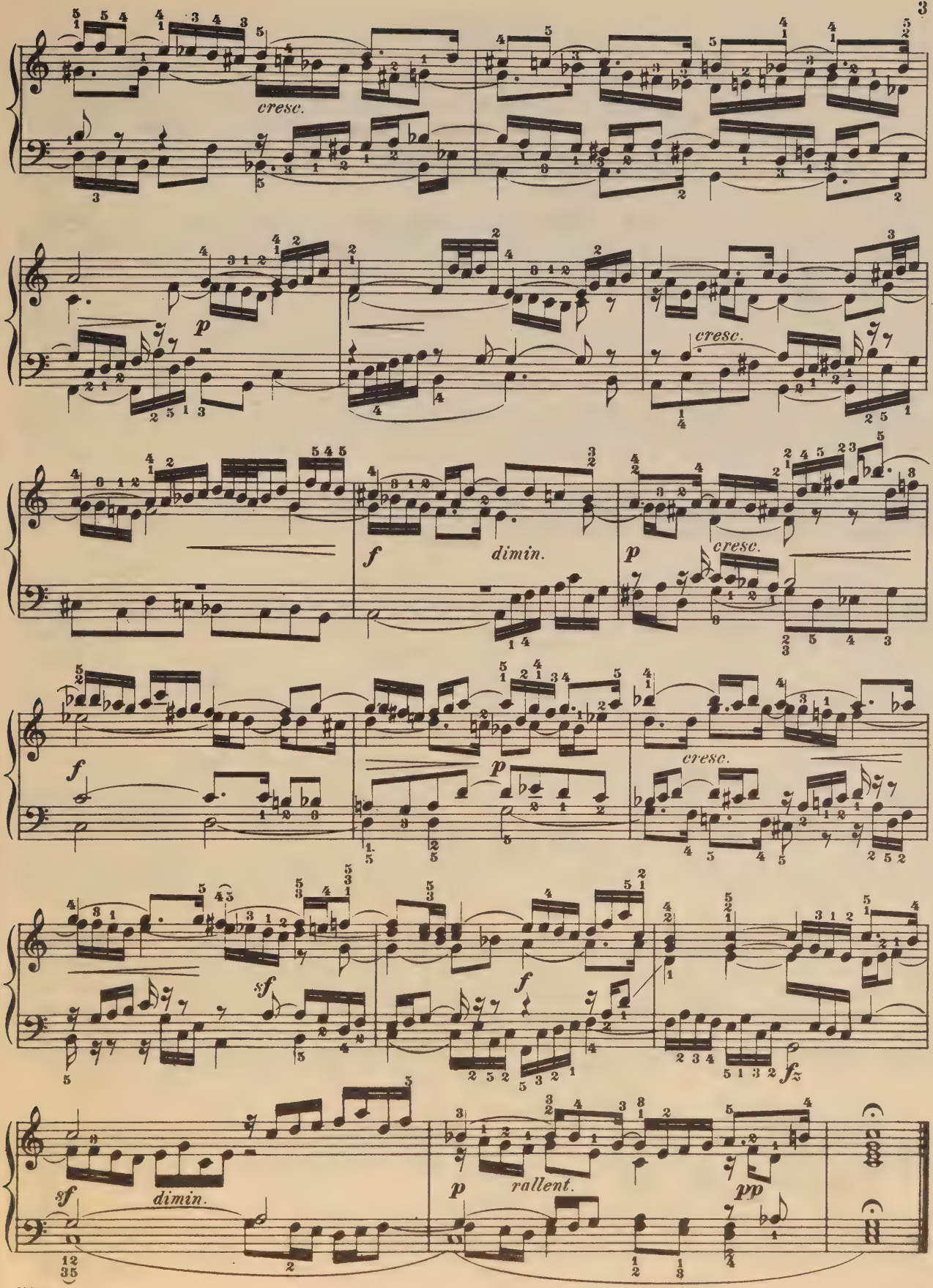
cresc.
p
cresc.
f
dimin.
p
cresc.
f
p
cresc.
sf
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fz
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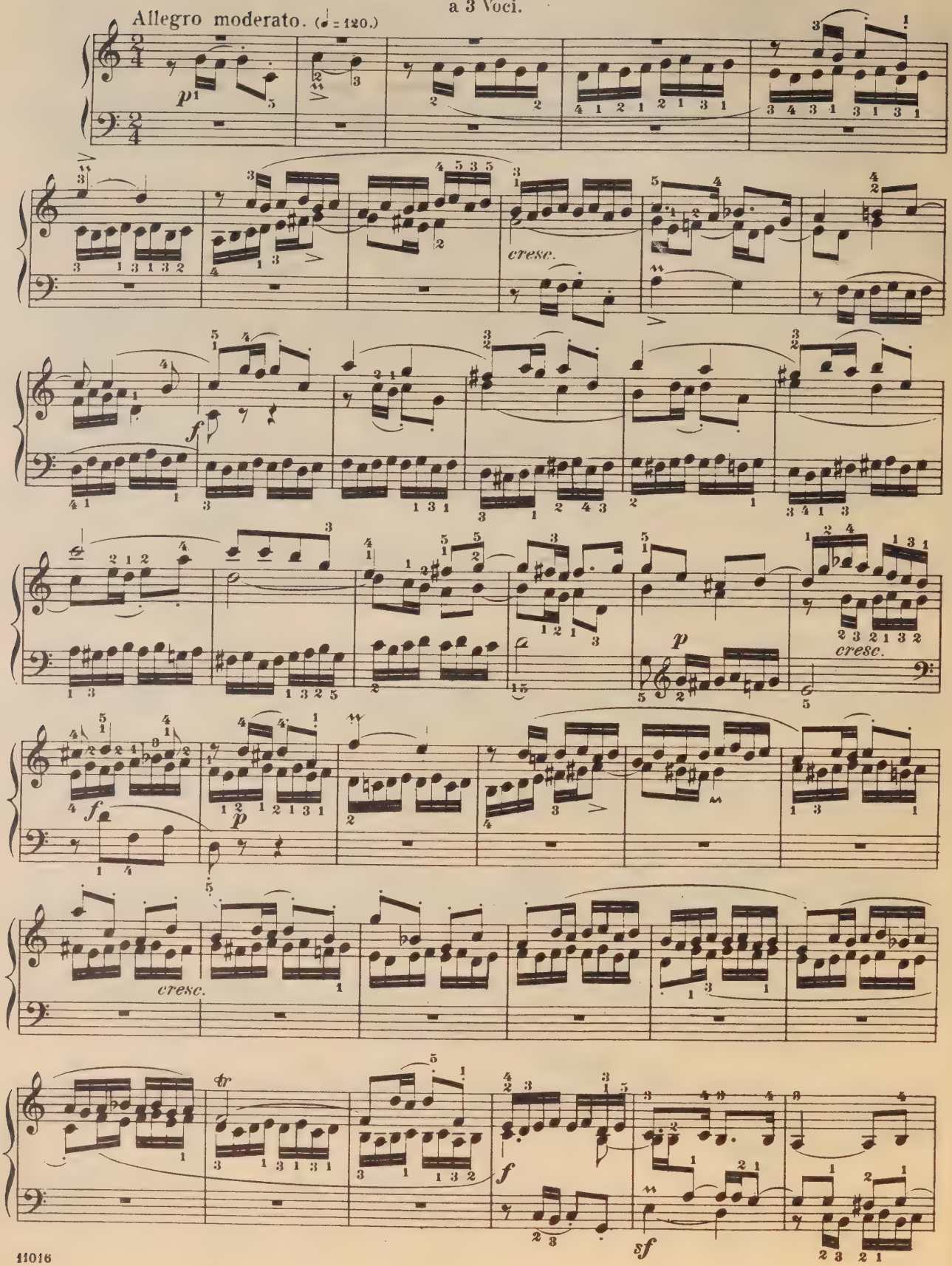
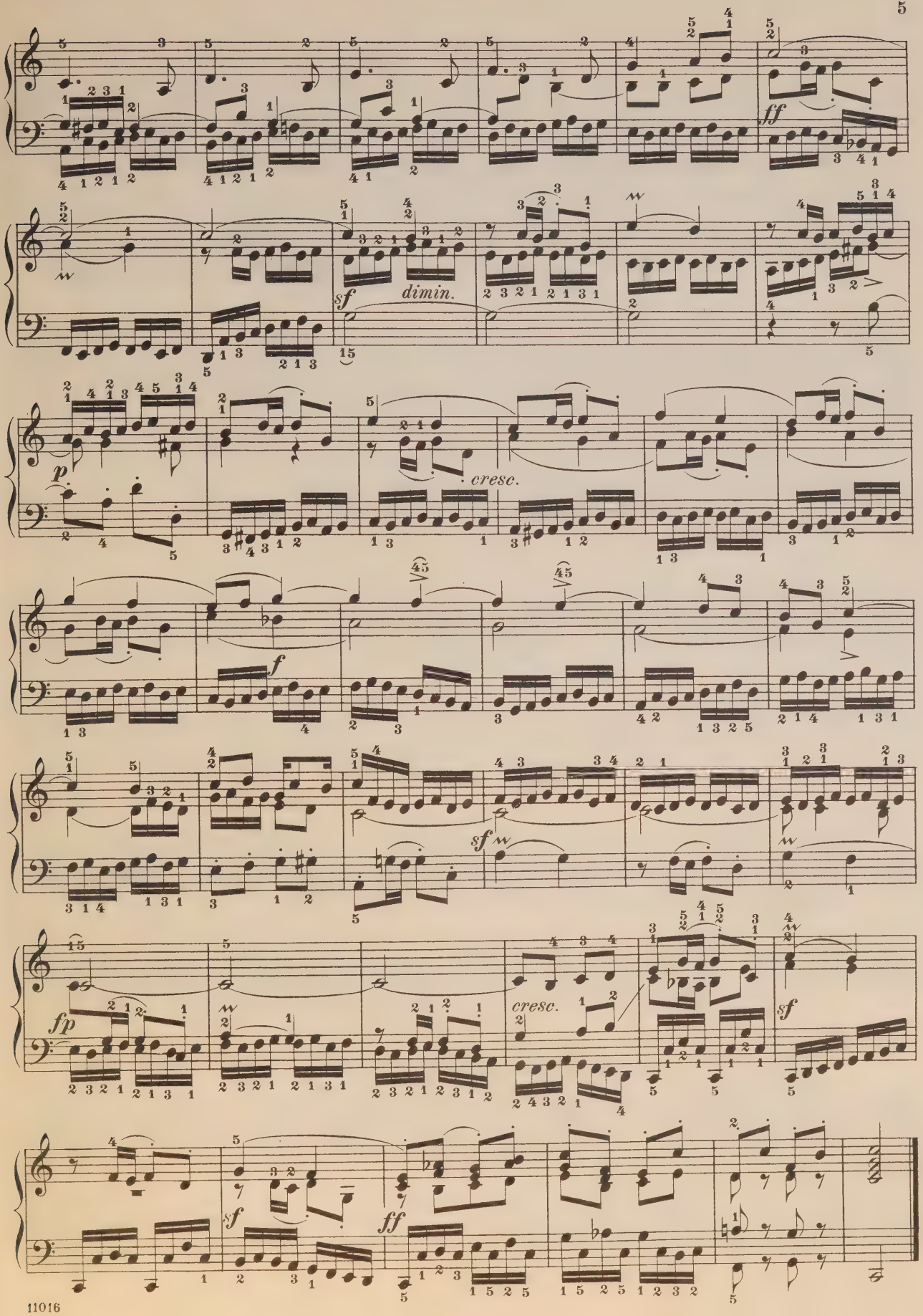
dimin.
p
rallent.
pp

Fuga I.

a 3 Voci.

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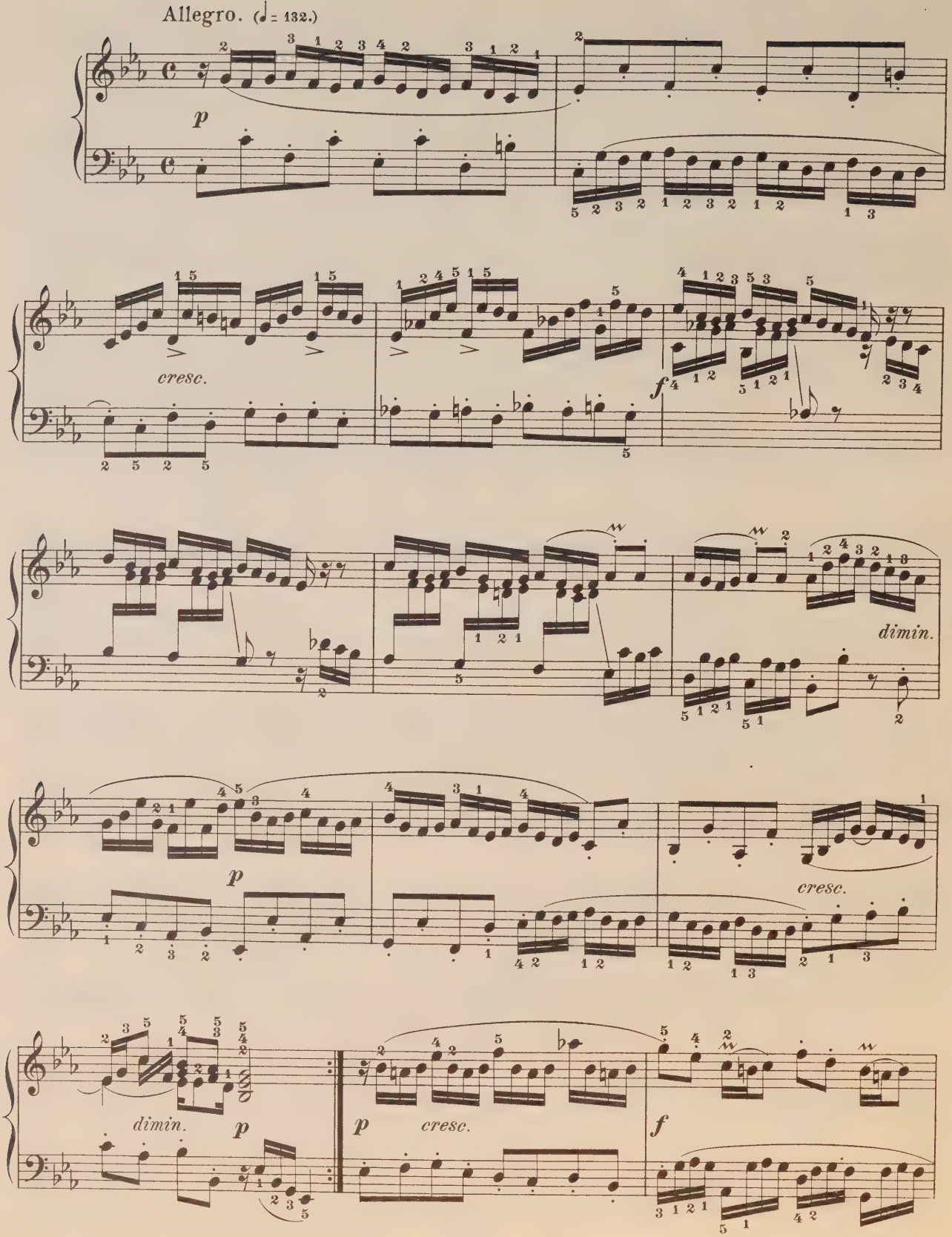
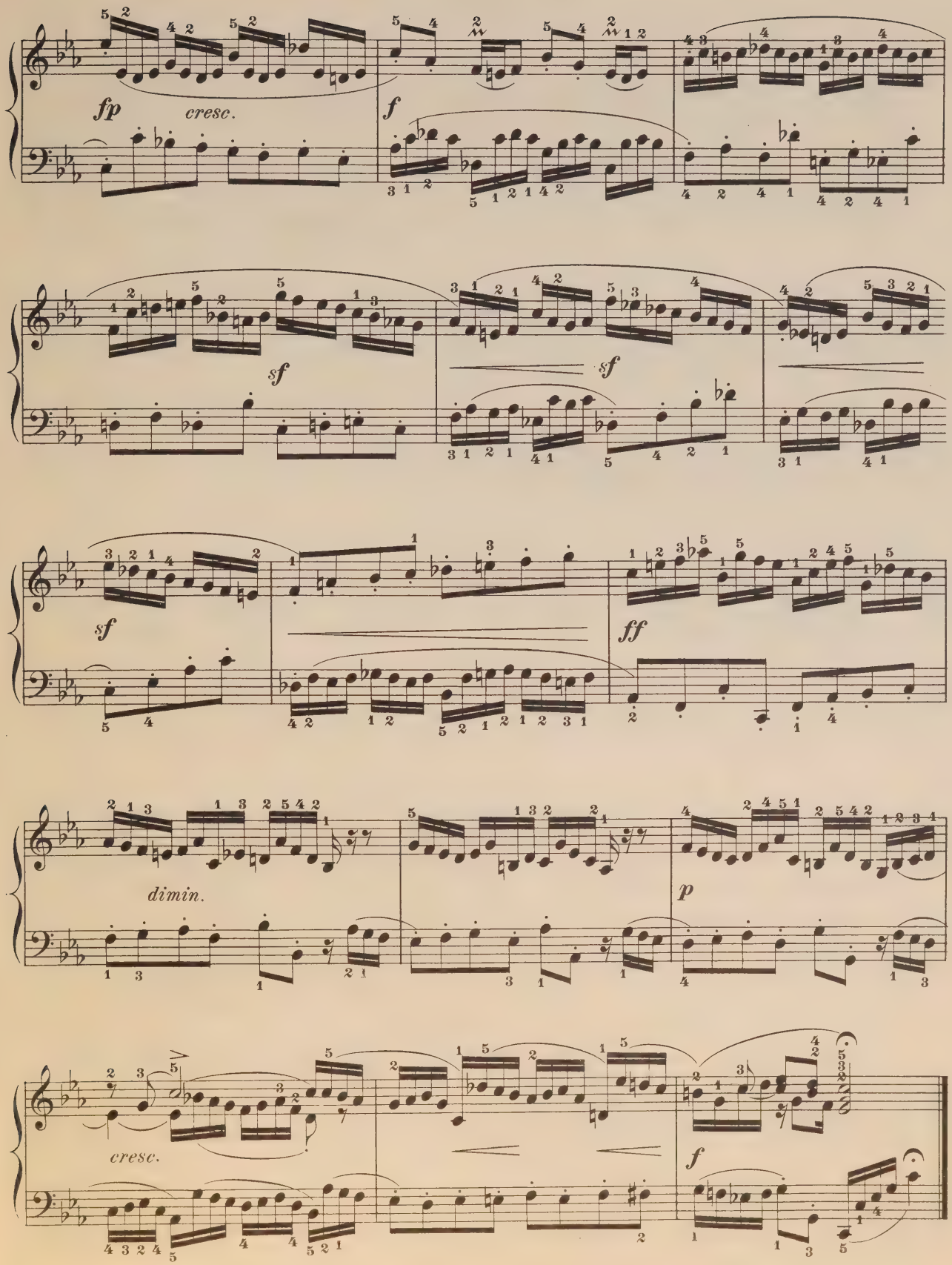
p
cresc.
f
sf
fp
cresc.
sf
sf
ff

Preludio II.




fp
cresc.
f
sf
sf
sf
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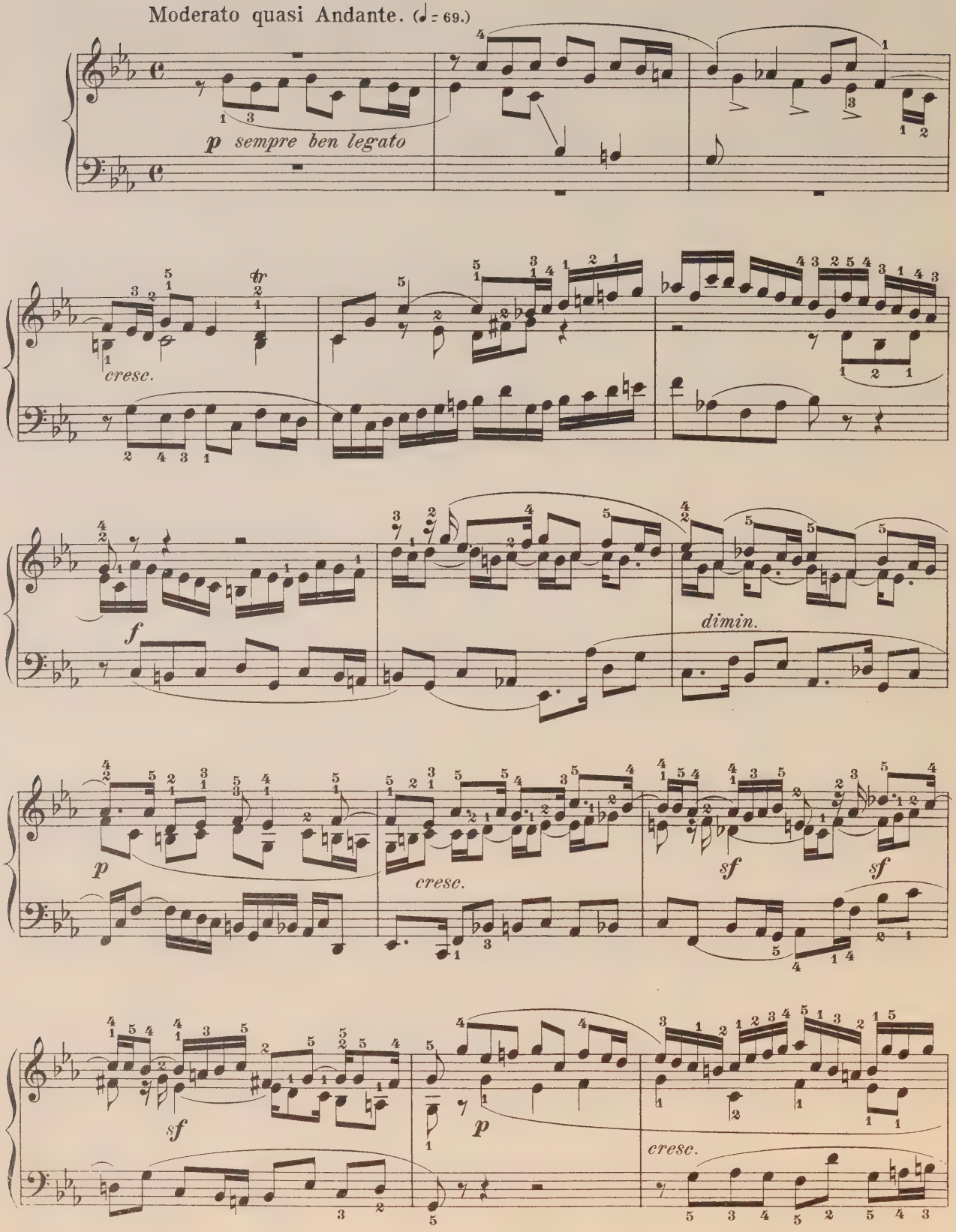
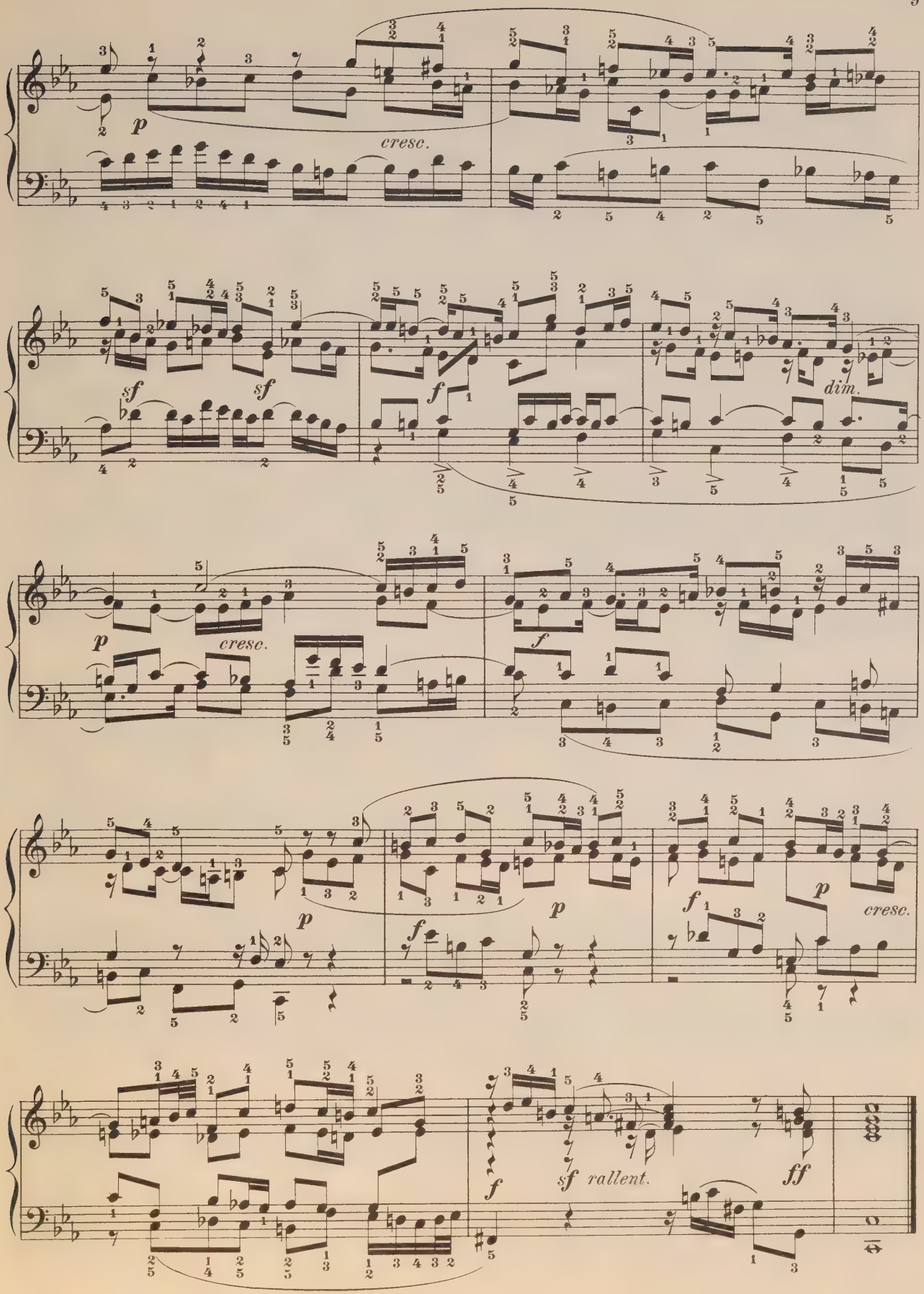
dimin.
p
cresc.
f

Fuga II.

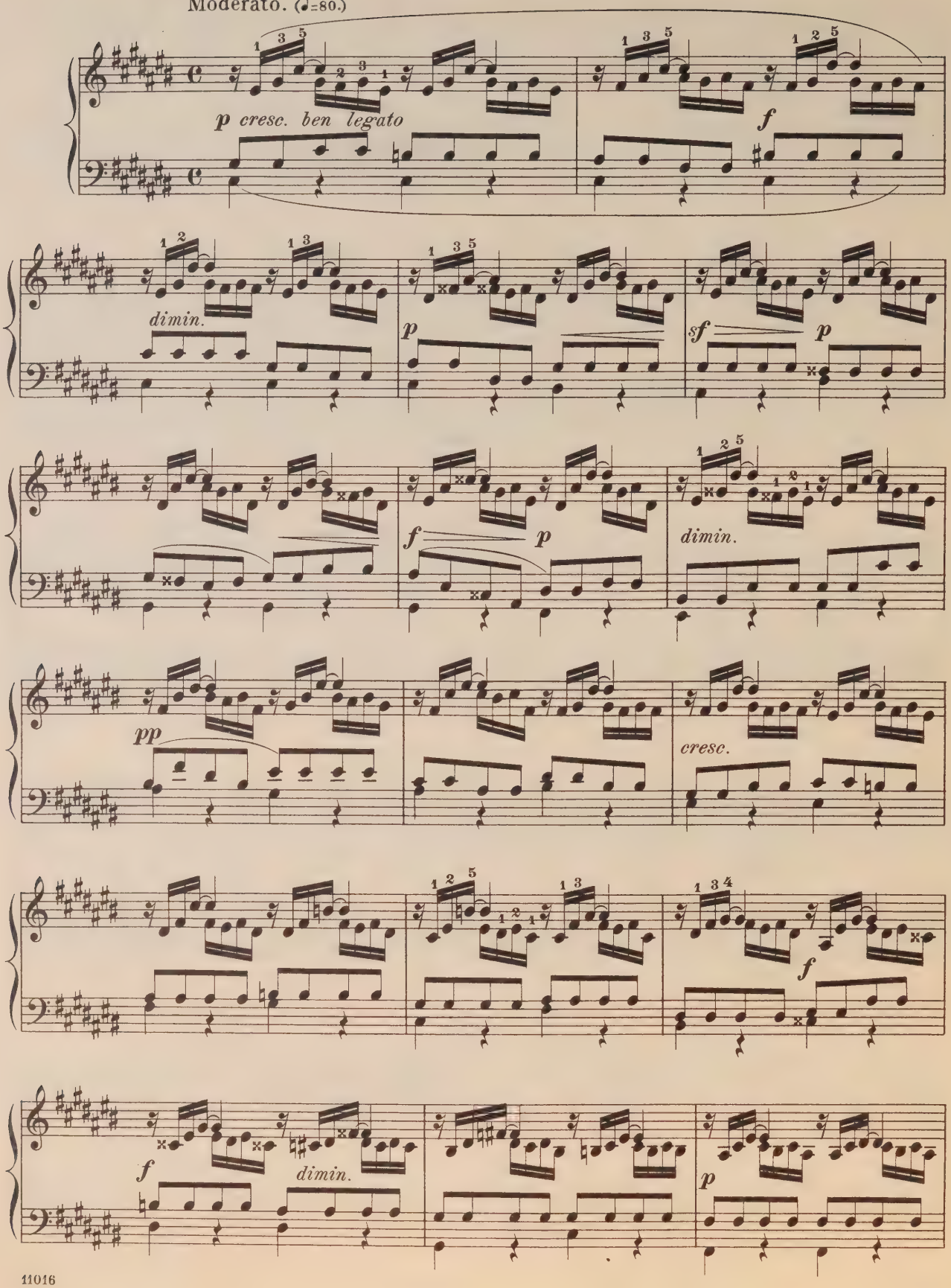
a 4 Voci.

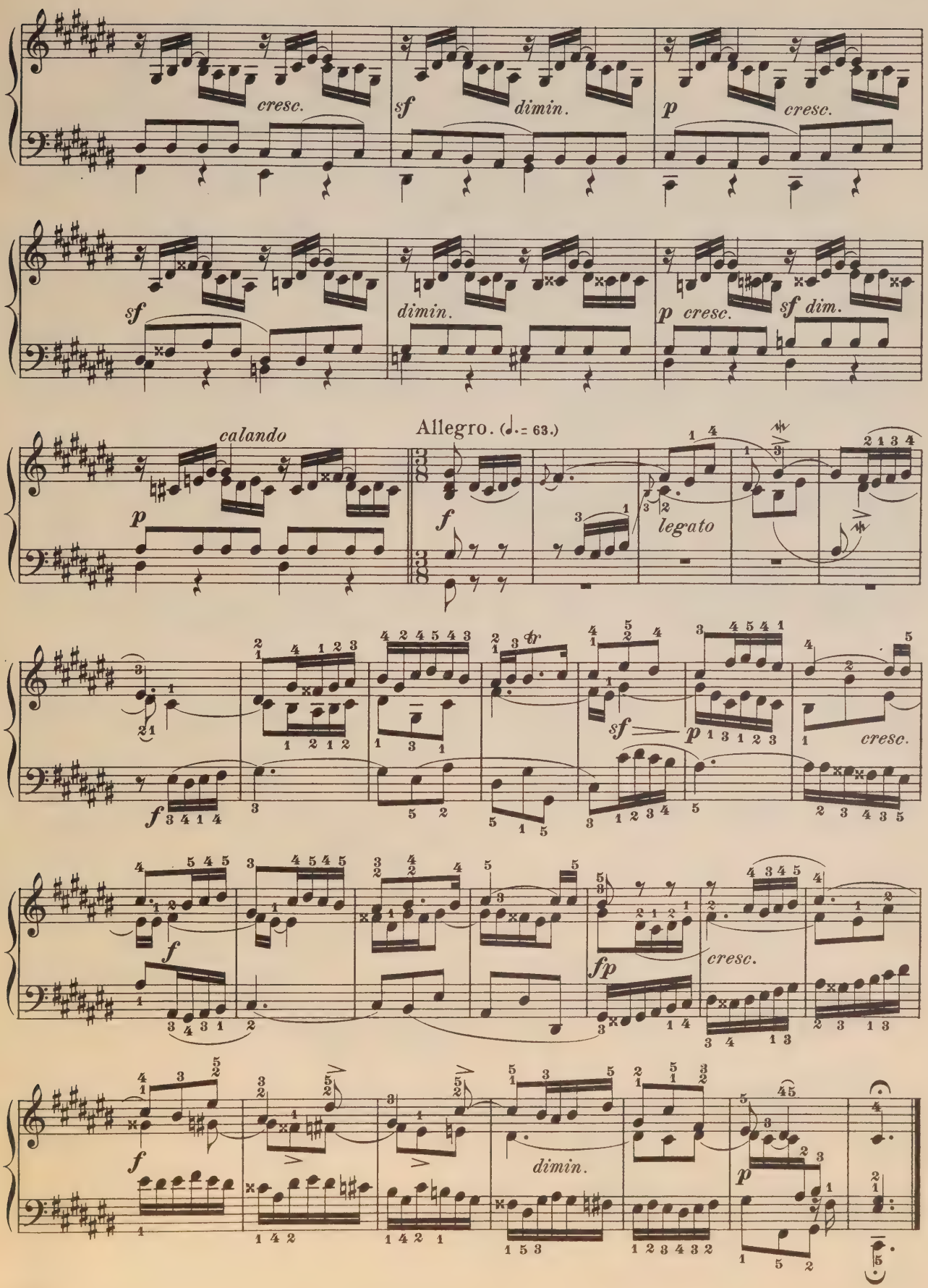



p
cresc.
sf
sf
f
dim.
p
cresc.
f
p
f
p
cresc.
f
sf rallent.
ff

Preludio III.

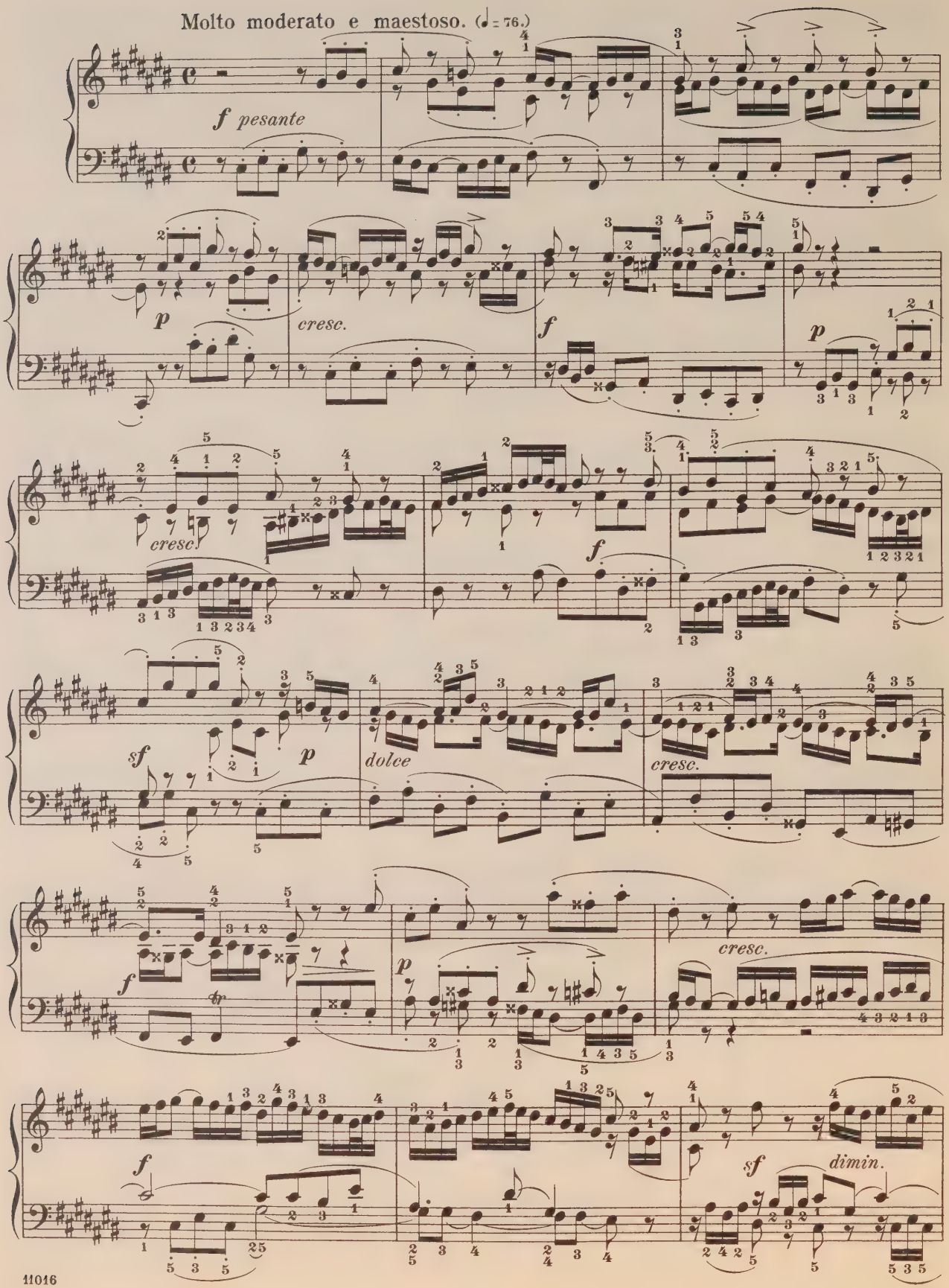
Moderato. (♩=80.)

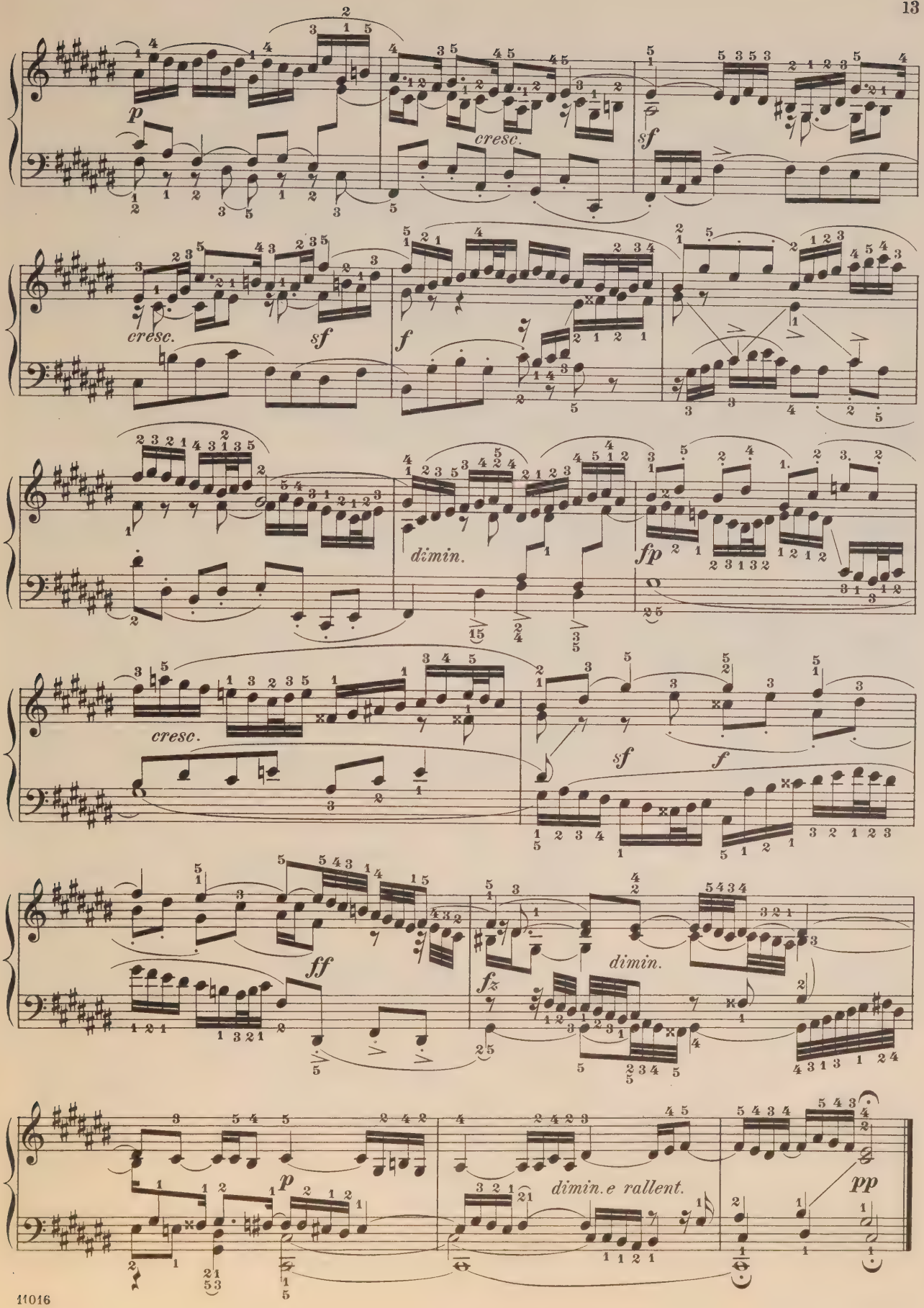



cresc.
sf
dimin.
p
cresc.
sf
dimin.
p cresc.
sf dim.
calando
p
Allegro. (♩.= 63.)
f
legato
f
sf
p
cresc.
f
fp
cresc.
f
dimin.
p

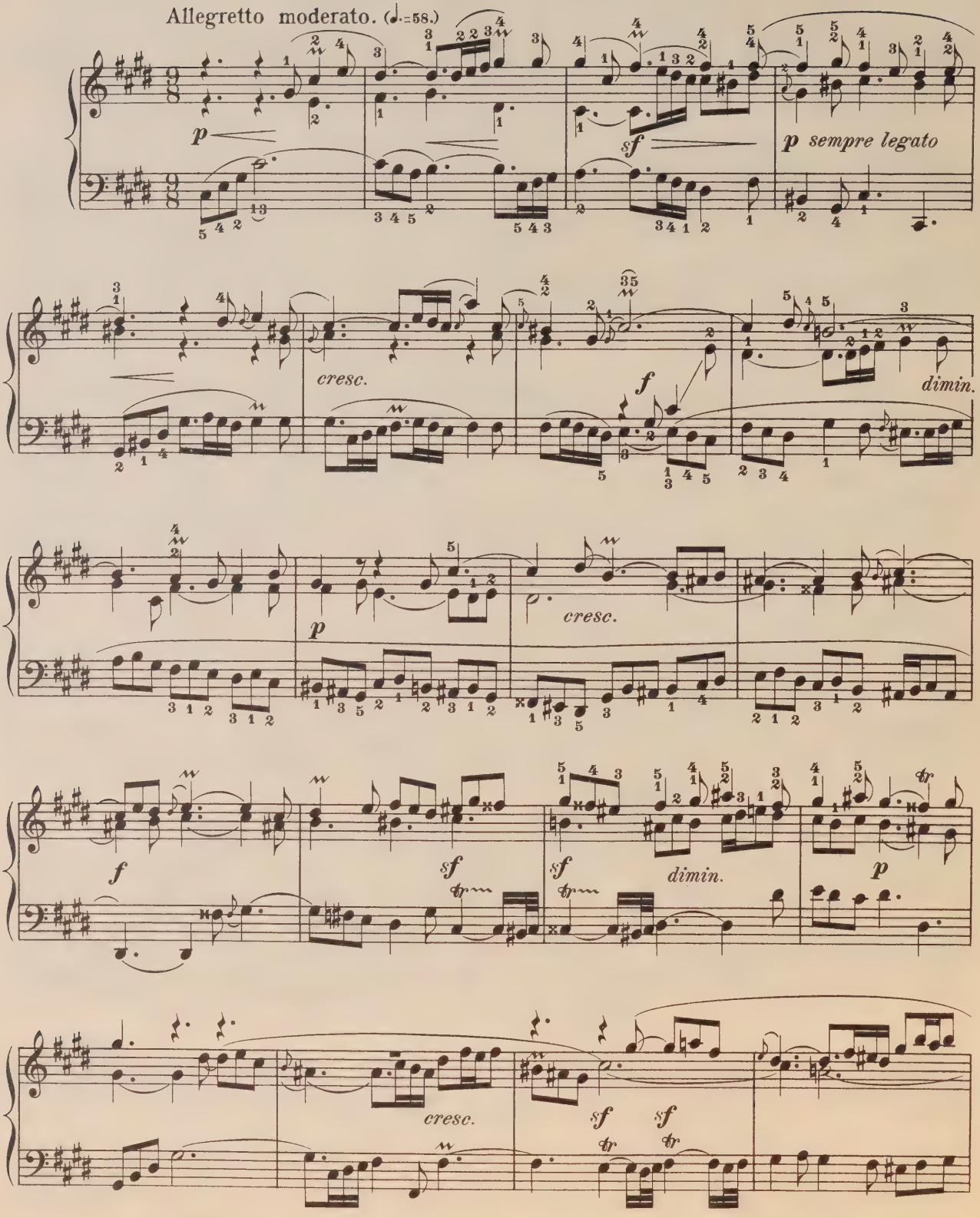
Fuga III.

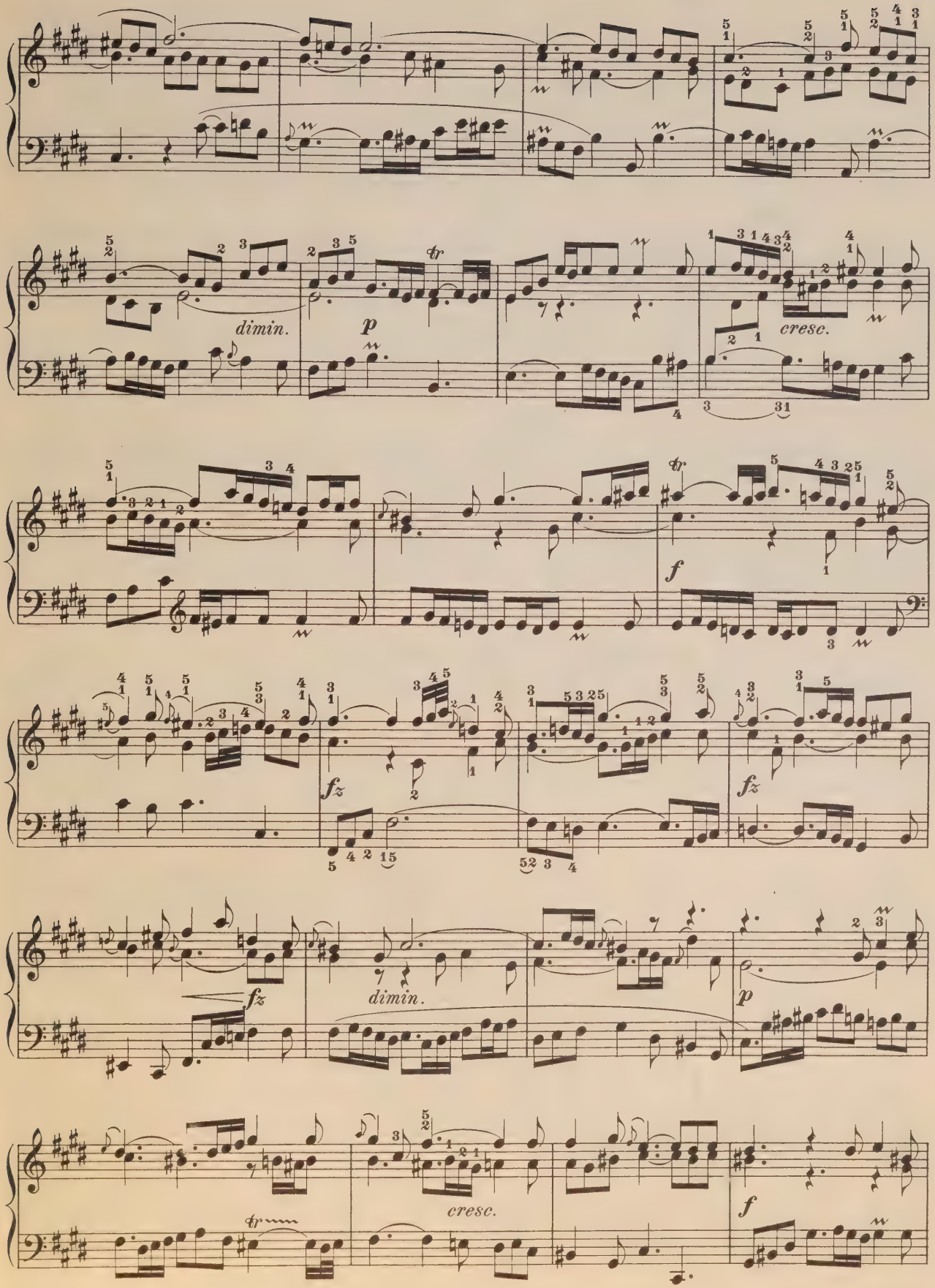
a 3 Voci.

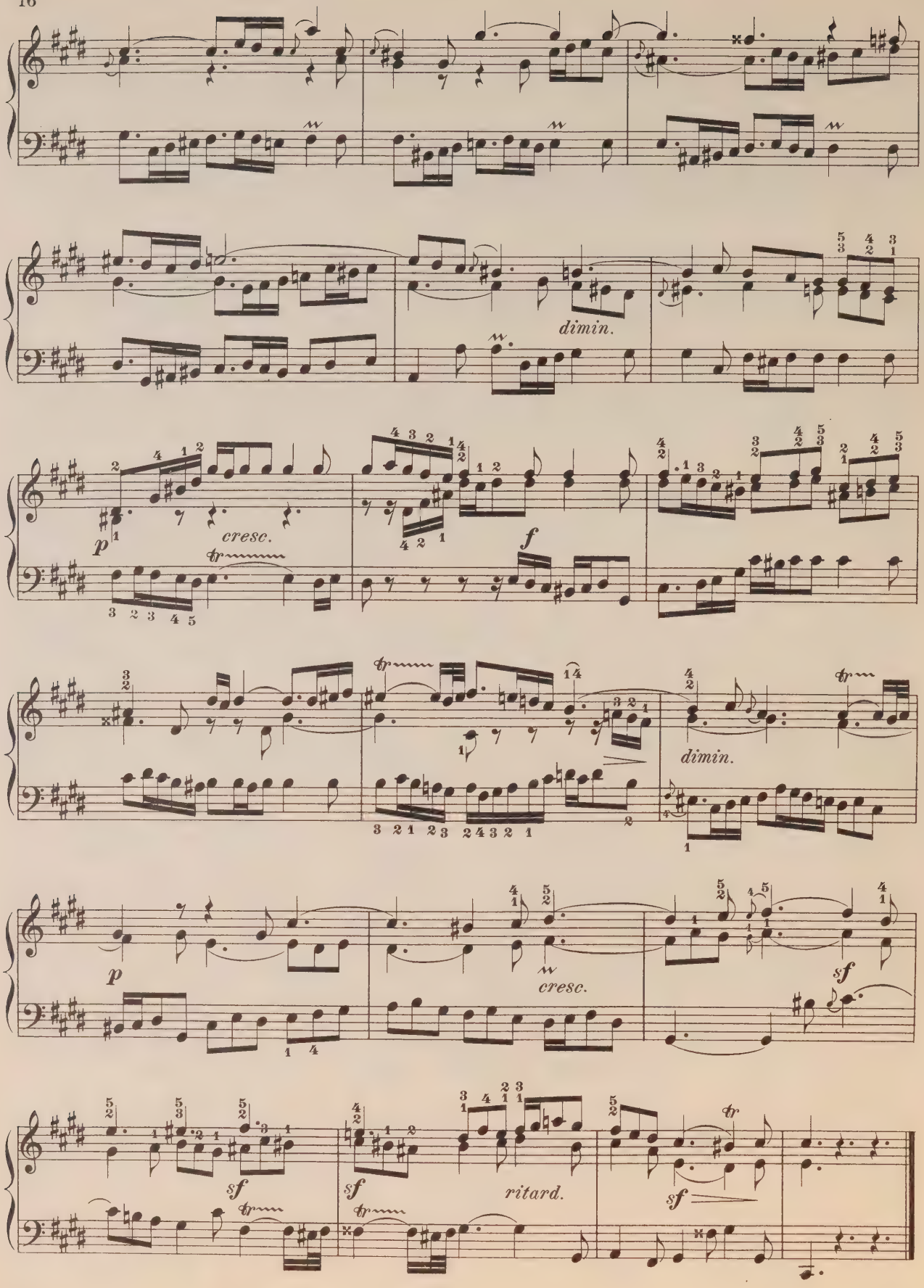



p
cresc.
sf
cresc.
sf
f
dimin.
fp
cresc.
sf
f
ff
fz
dimin.
p
dimin.e rallent.
pp

Preludio IV.

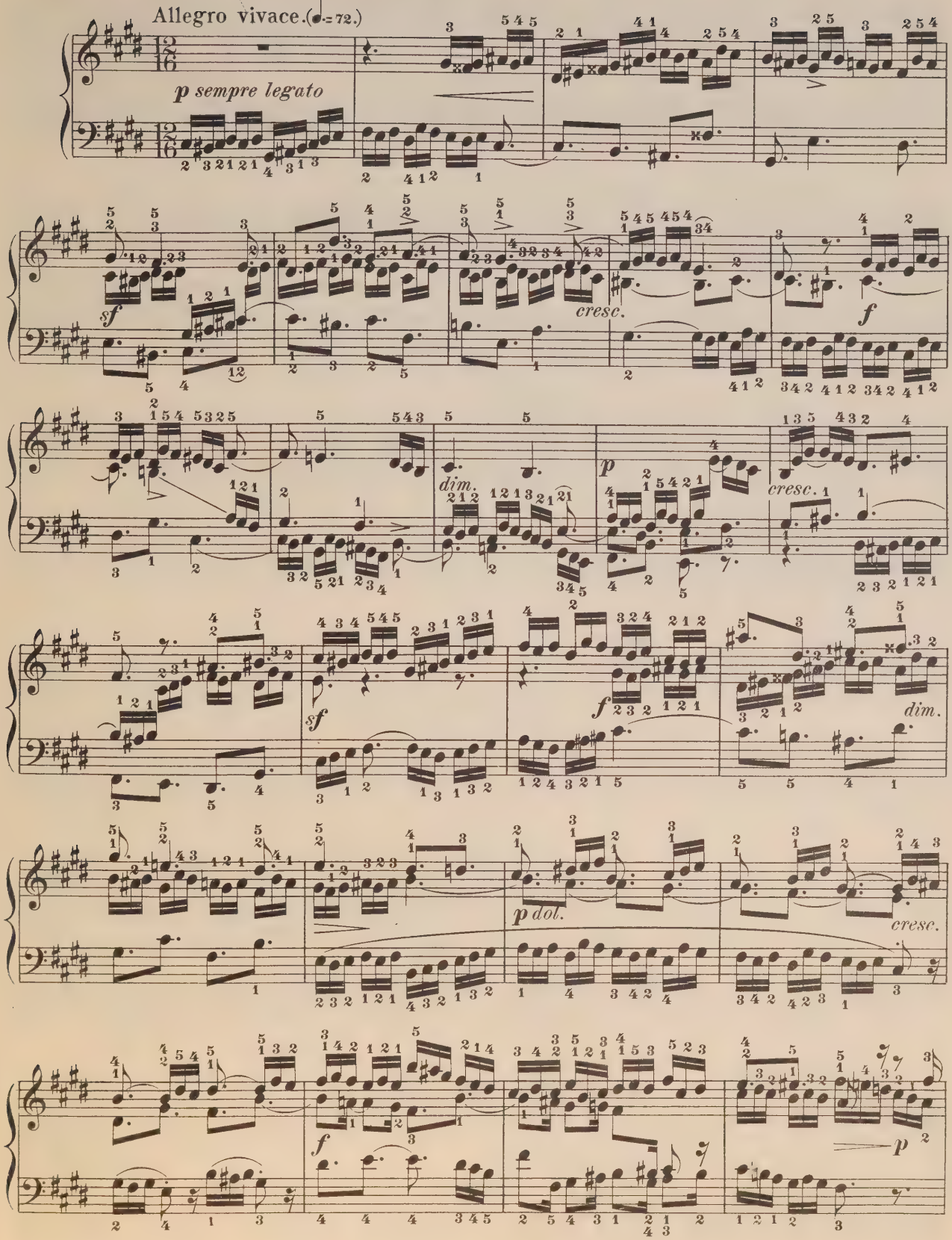

Allegretto moderato. (♩.=58.)
p
sf
p sempre legato
cresc.
f
dimin.
p
cresc.
f
sf
sf
dimin.
p
cresc.
sf
sf

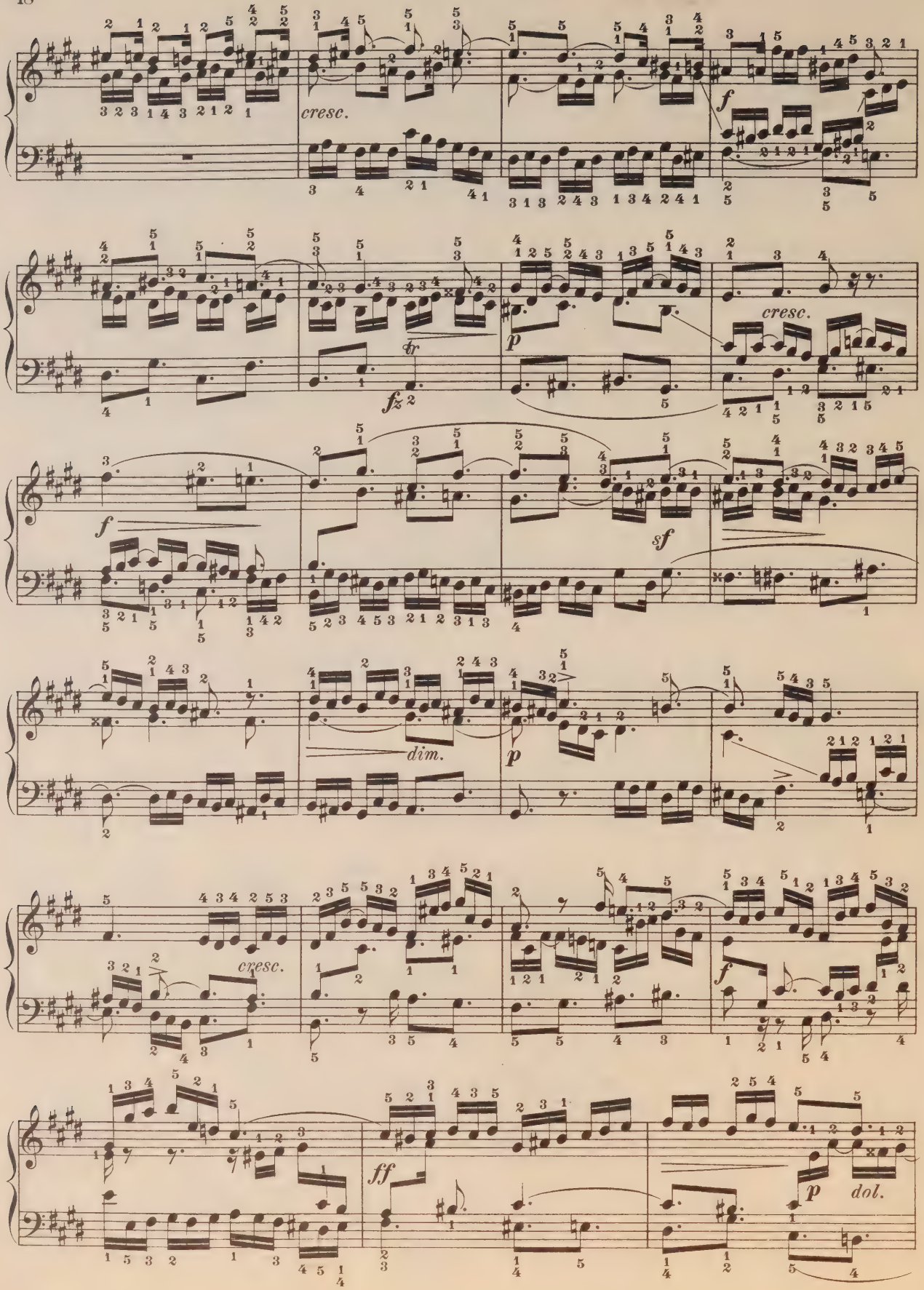

dimin.
p
cresc.
f
fz
fz
fz
dimin.
p
cresc.
f


dimin.
p
cresc.
f
dimin.
p
cresc.
sf
sf
sf
ritard.
sf

Fuga IV.

a 3 Voci.




cresc.
f
fz
tr
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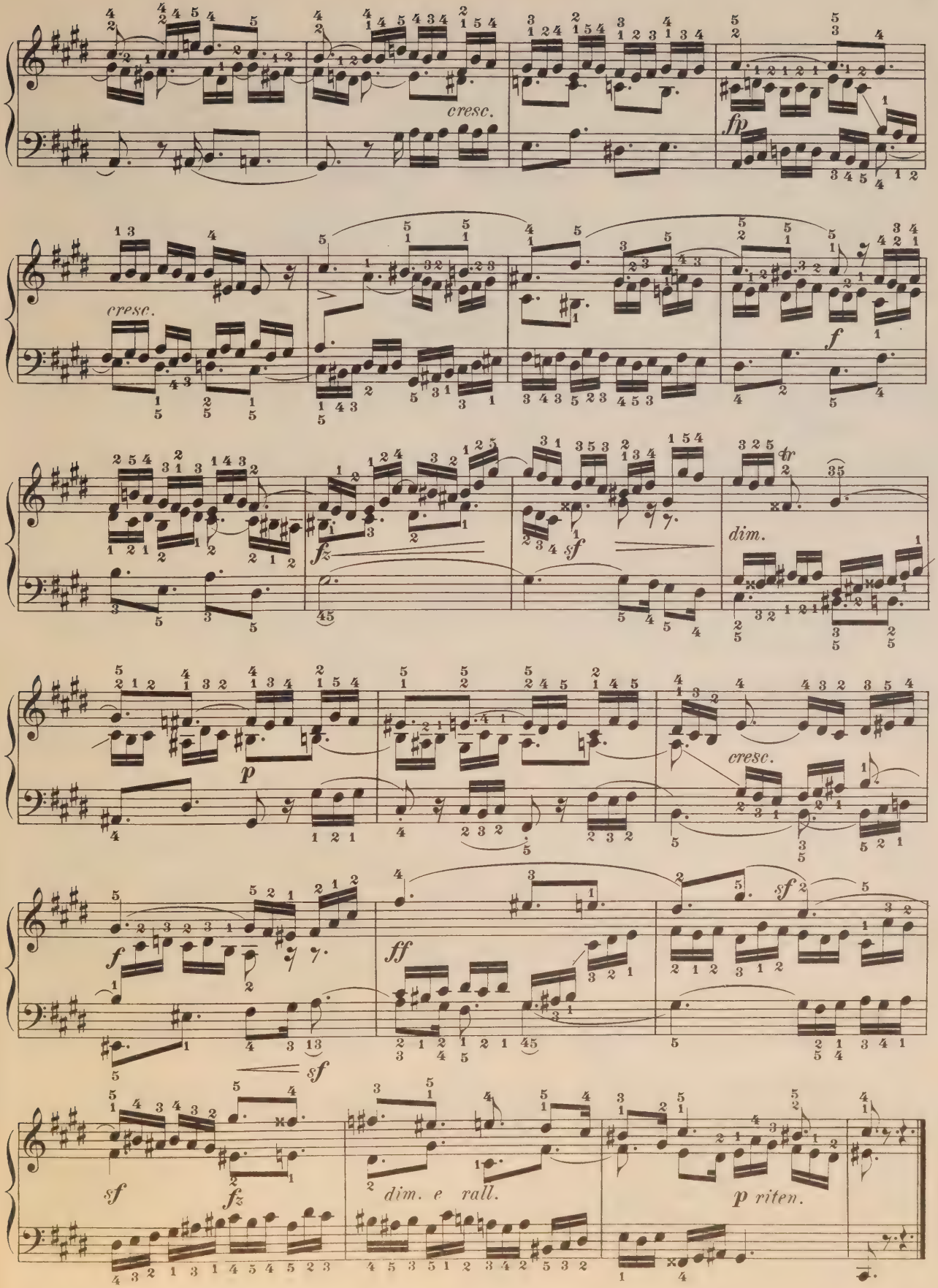
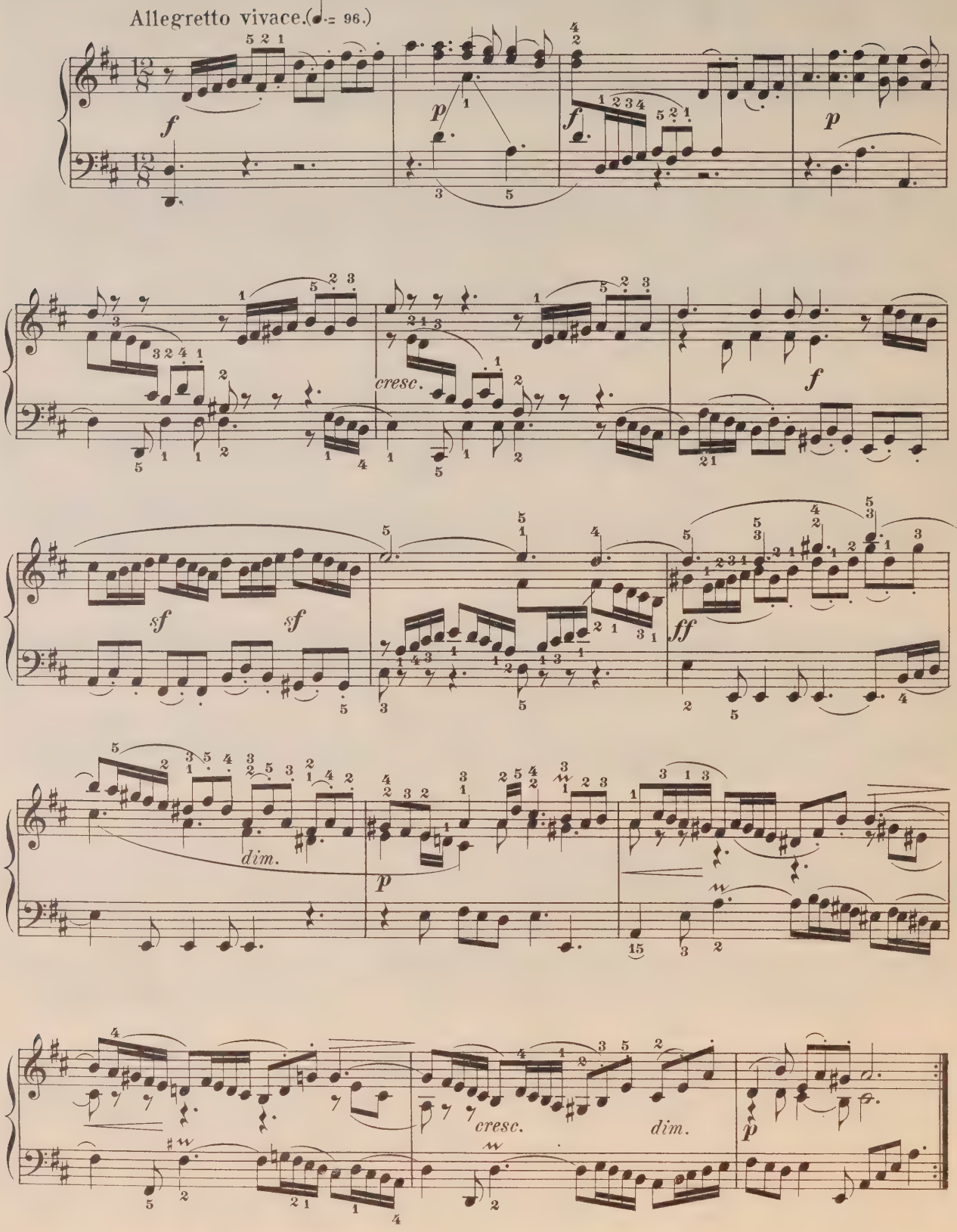
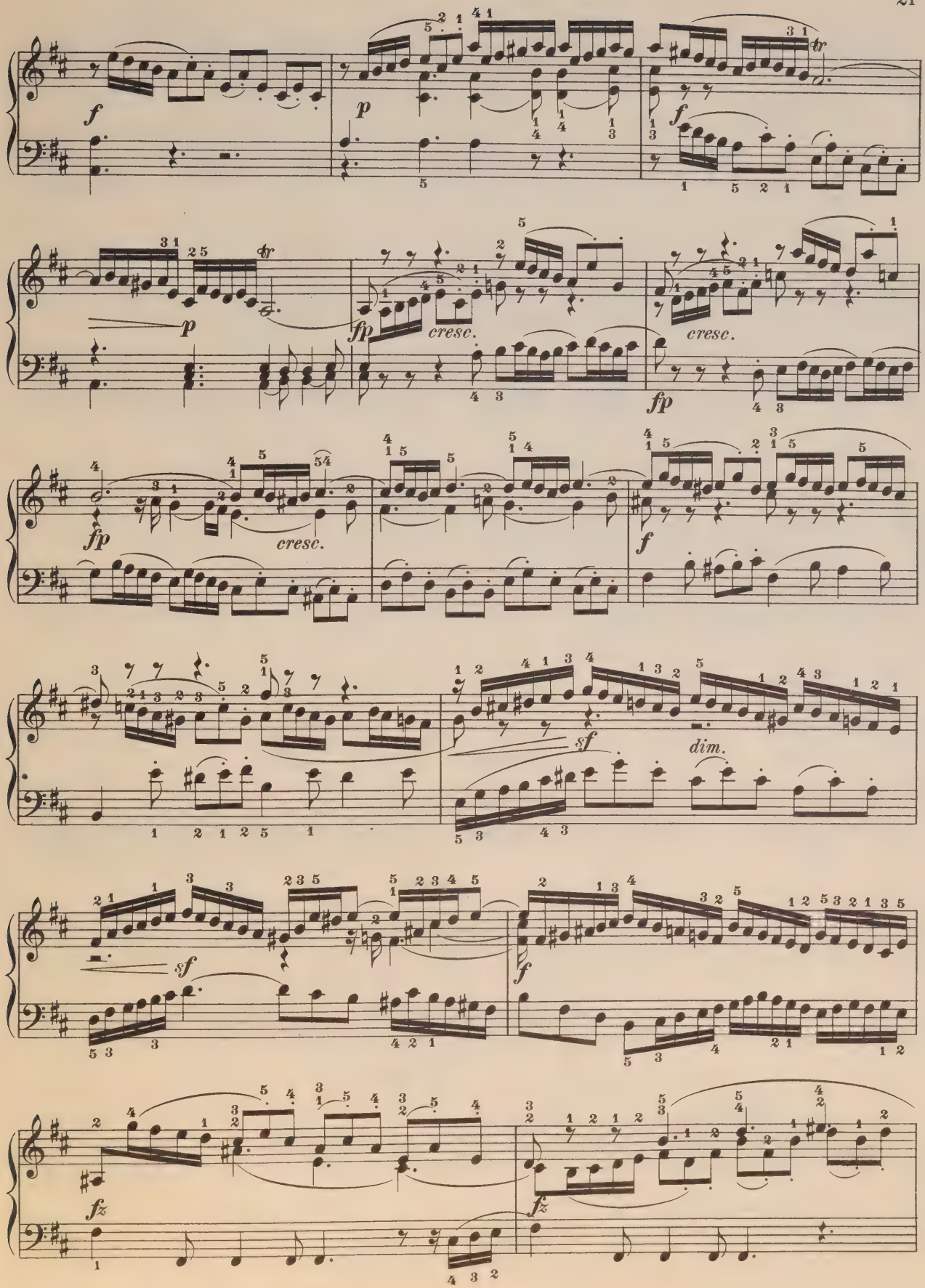
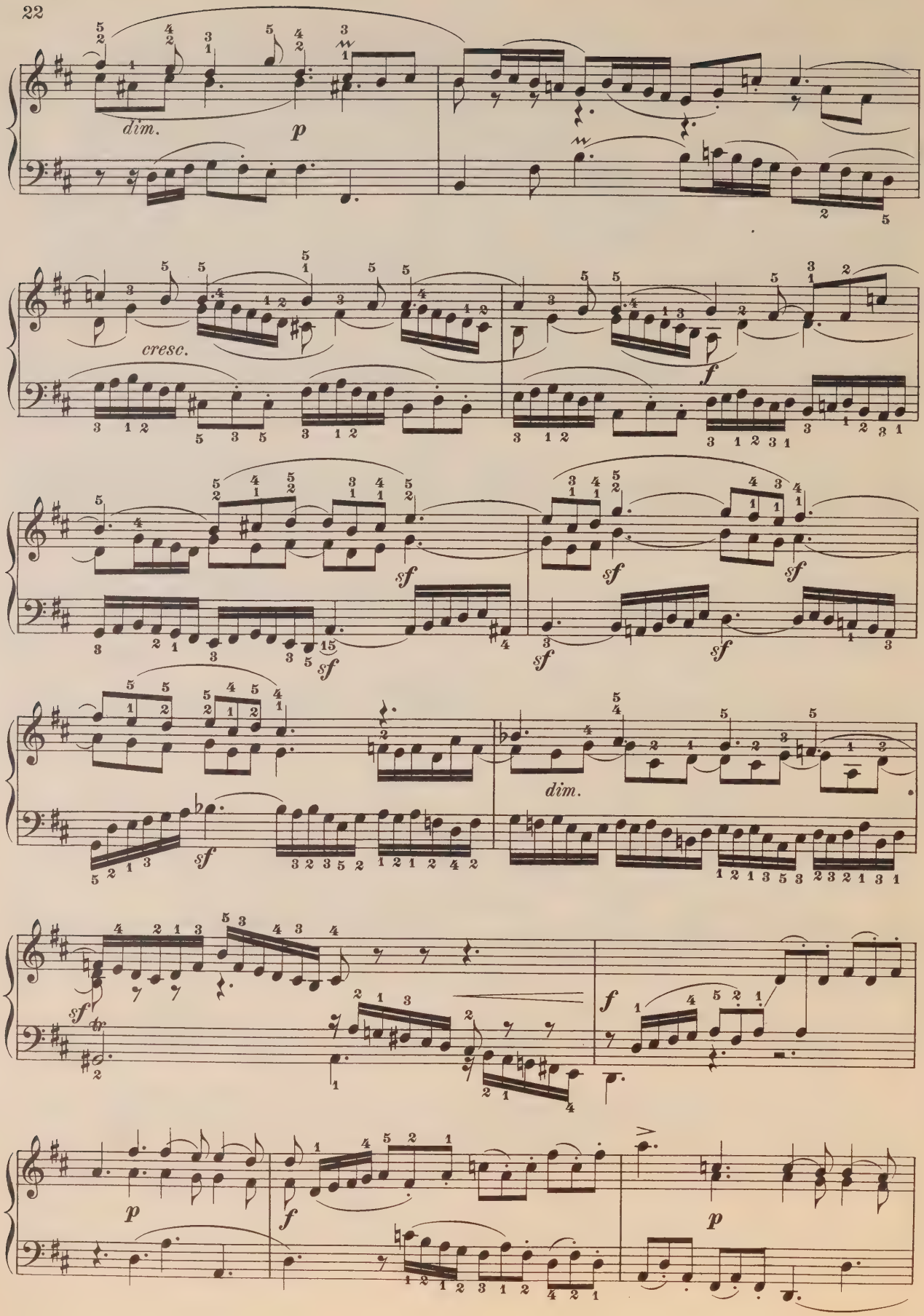
cresc.
f
sf
dim.
p
cresc.
f
ff
p
dol.


cresc.
fp
cresc.
f
fz
sf
dim.
tr
p
cresc.
f
ff
sf
sf
fz
dim. e rall.
p riten.

Preludio V.




f
p
f
tr
p
fp
cresc.
cresc.
fp
fp
cresc.
f
sf
dim.
sf
f
fz
fz


dim.
p
cresc.
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sf
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sf
dim.
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tr
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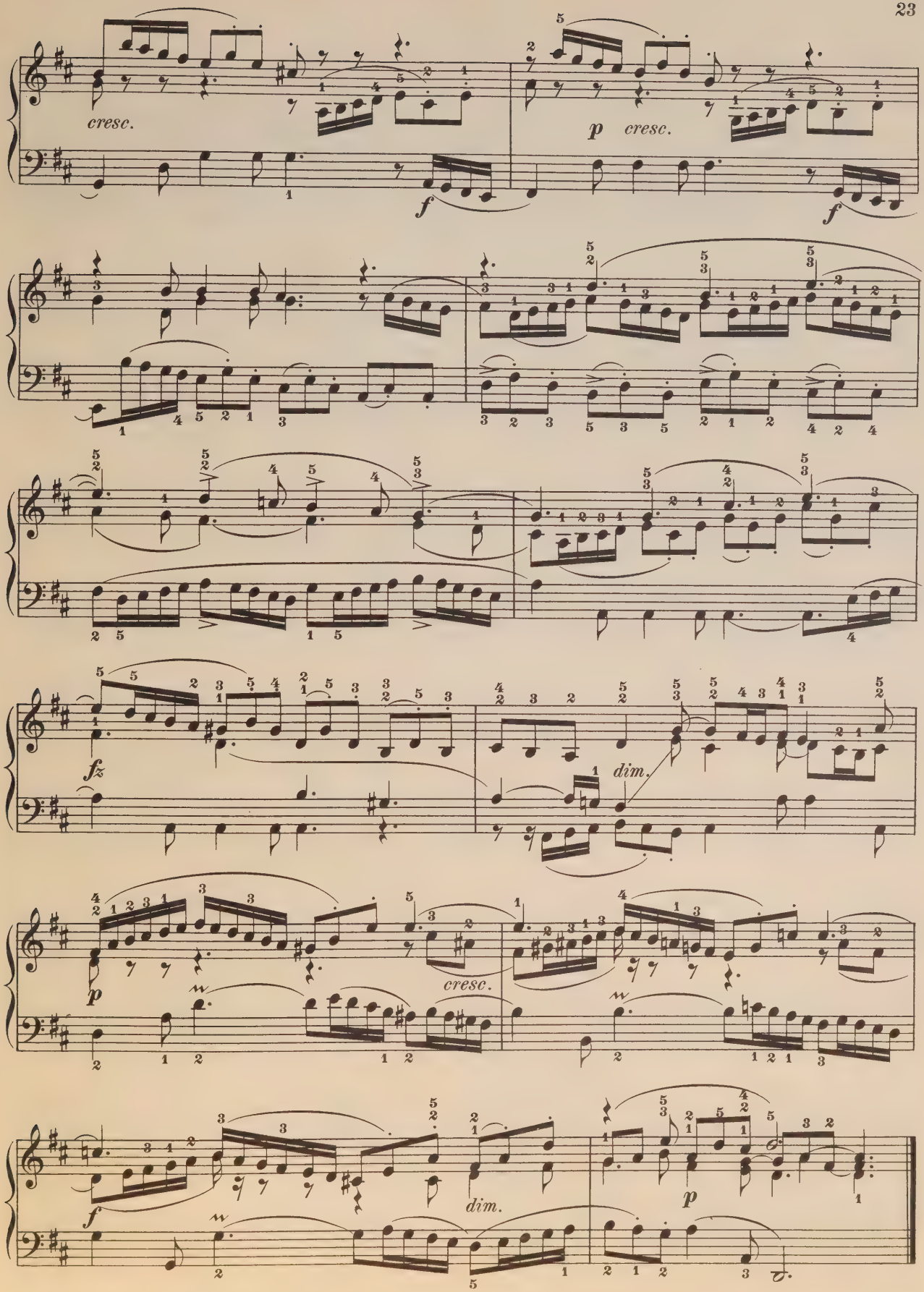
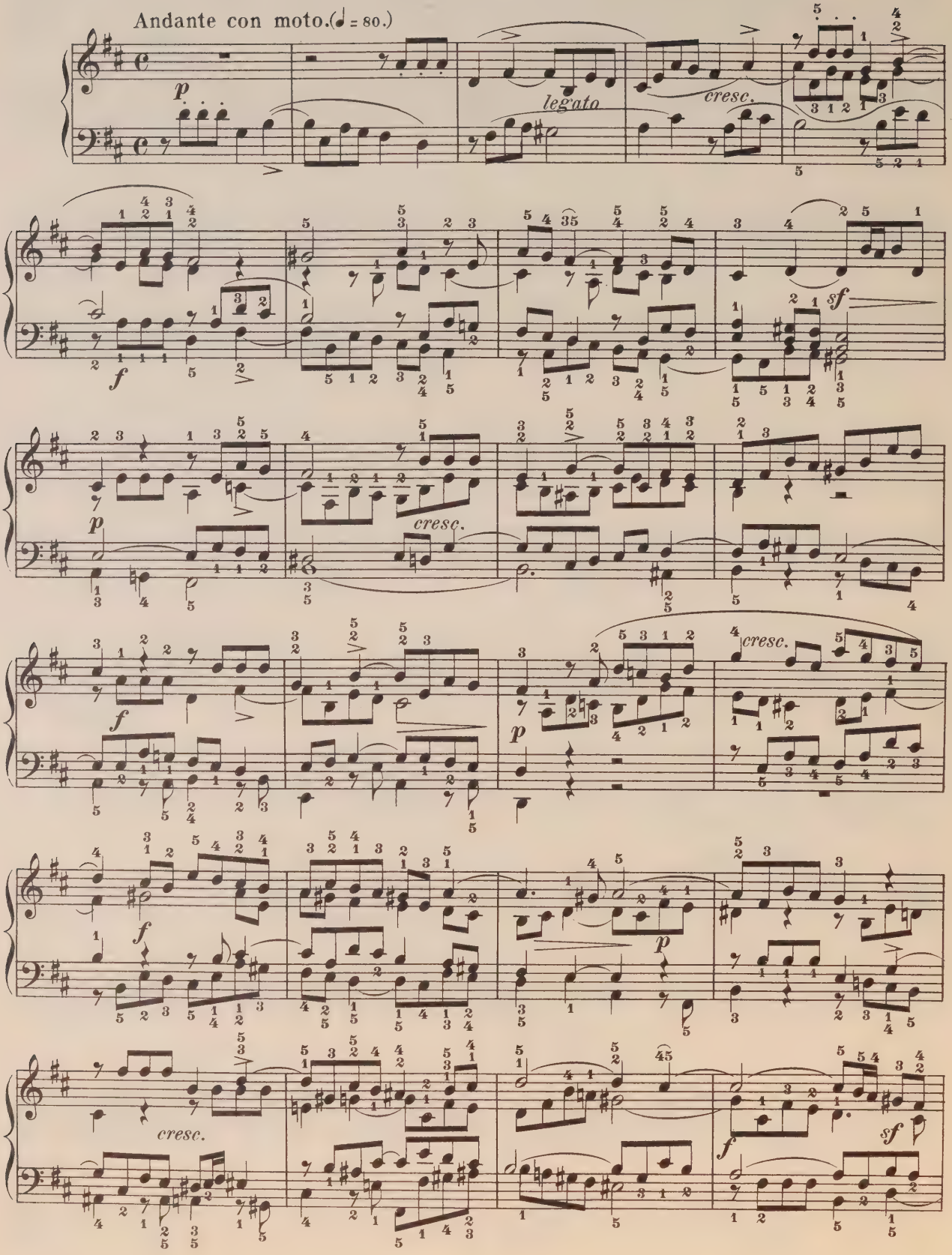
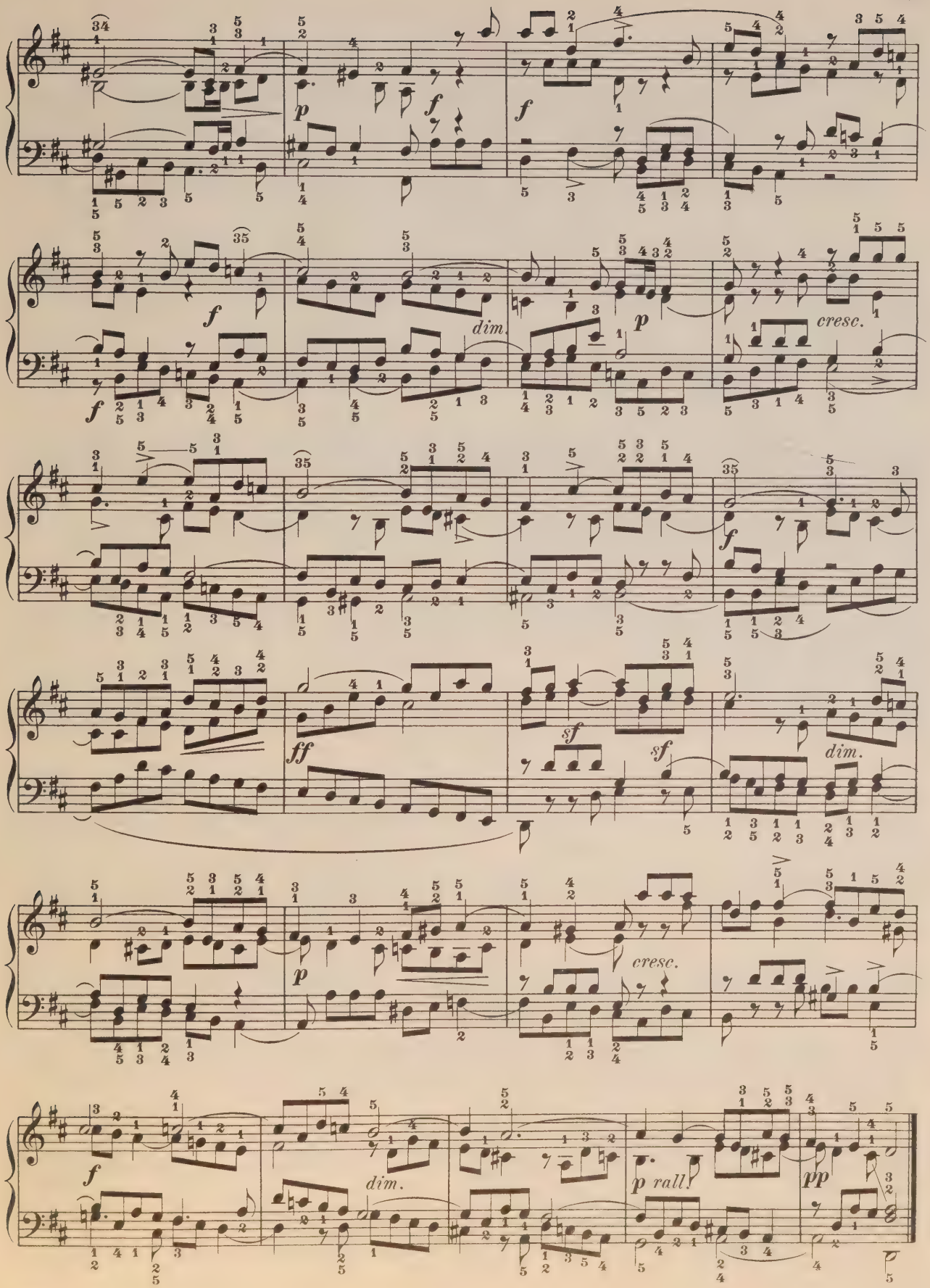
f
p


cresc.
f
p
cresc.
f
fz
dim.
p
cresc.
f
dim.
p

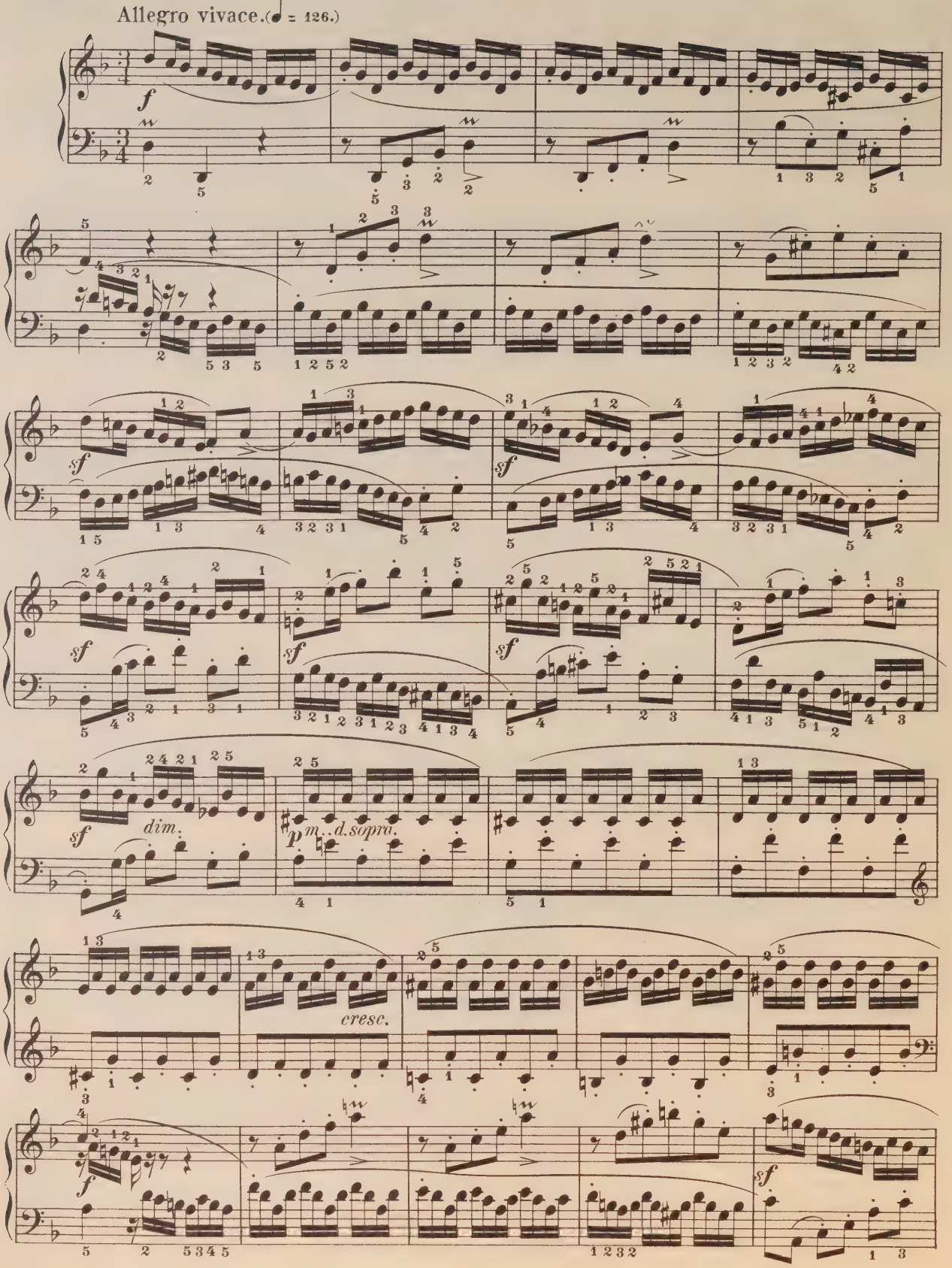
Fuga V.

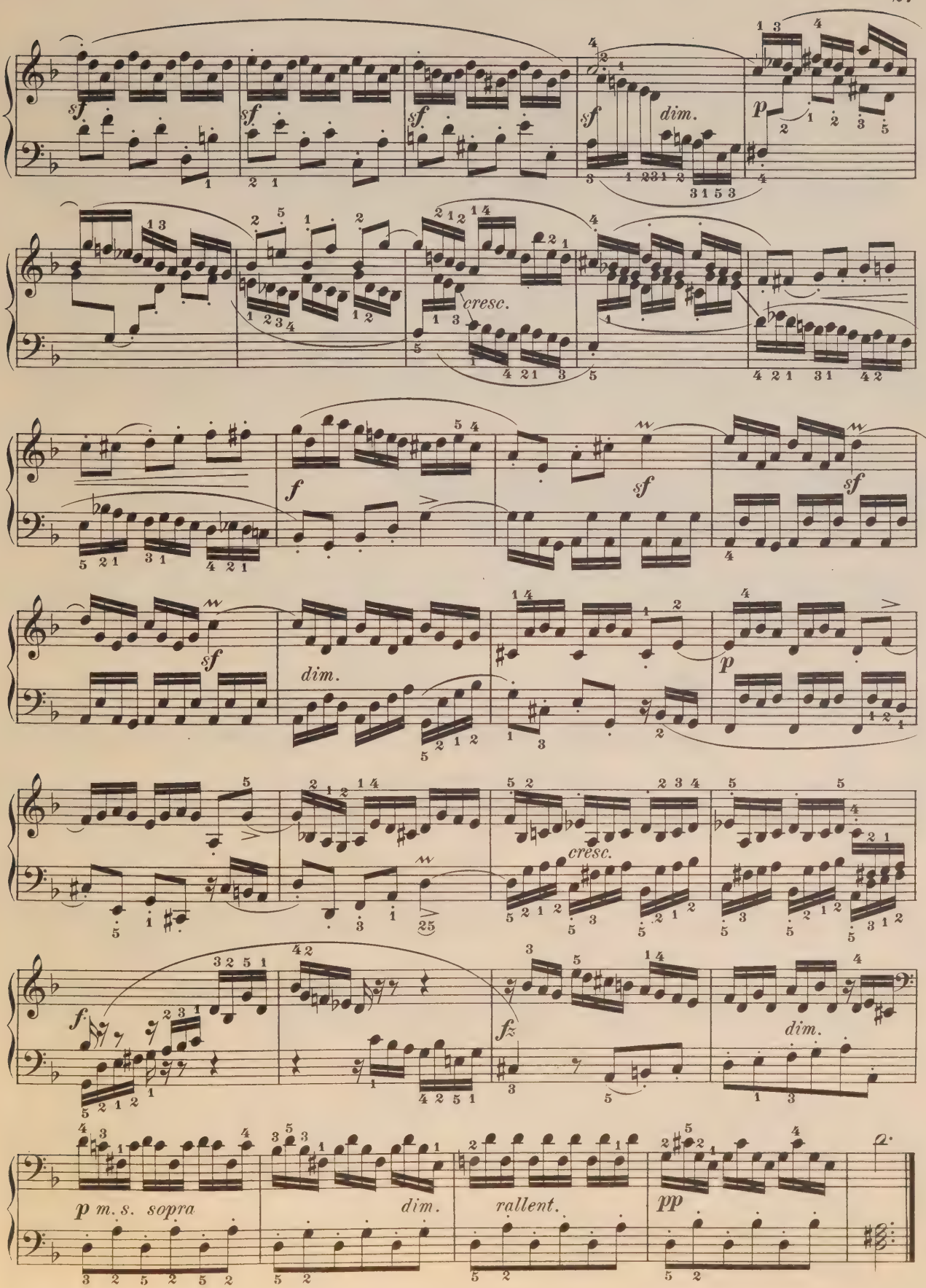
a 4 Voci.




p
f
f
f
dim.
p
cresc.
f
ff
sf
sf
dim.
p
cresc.
f
dim.
p rall.
pp

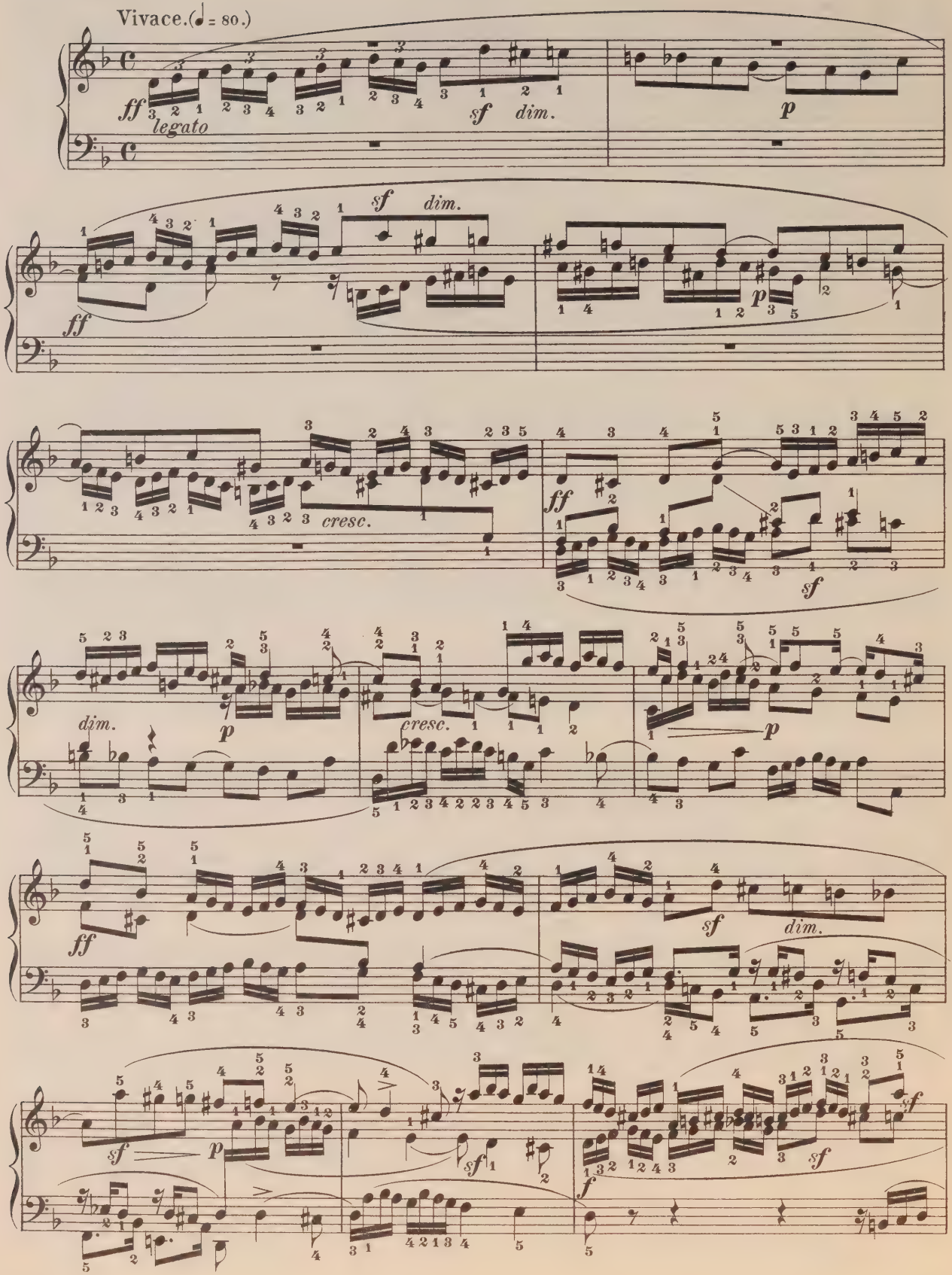
Preludio VI.

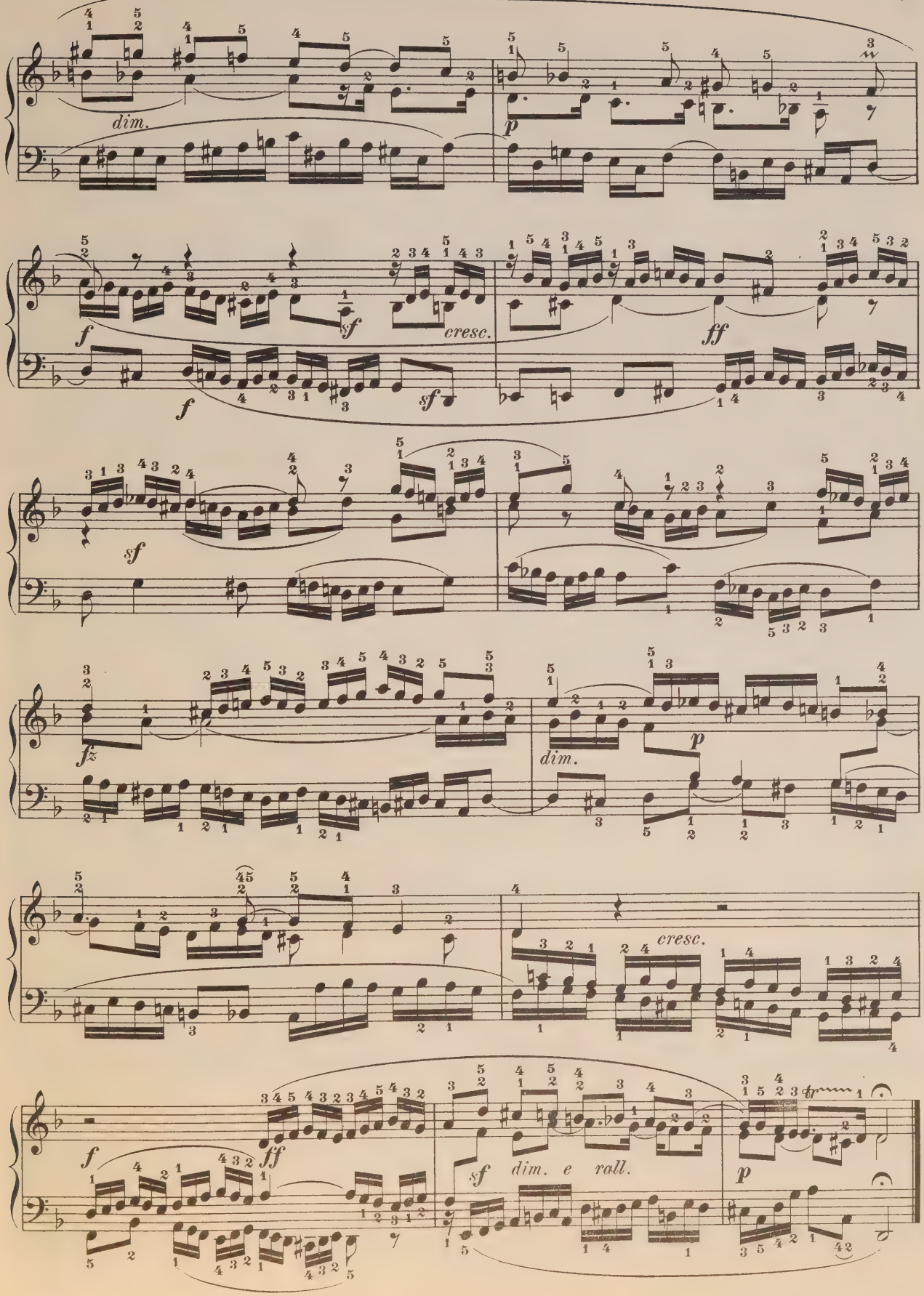



sf
dim.
p
cresc.
f
sf
dim.
cresc.
f
fz
dim.
p m. s. sopra
dim.
rallent.
pp

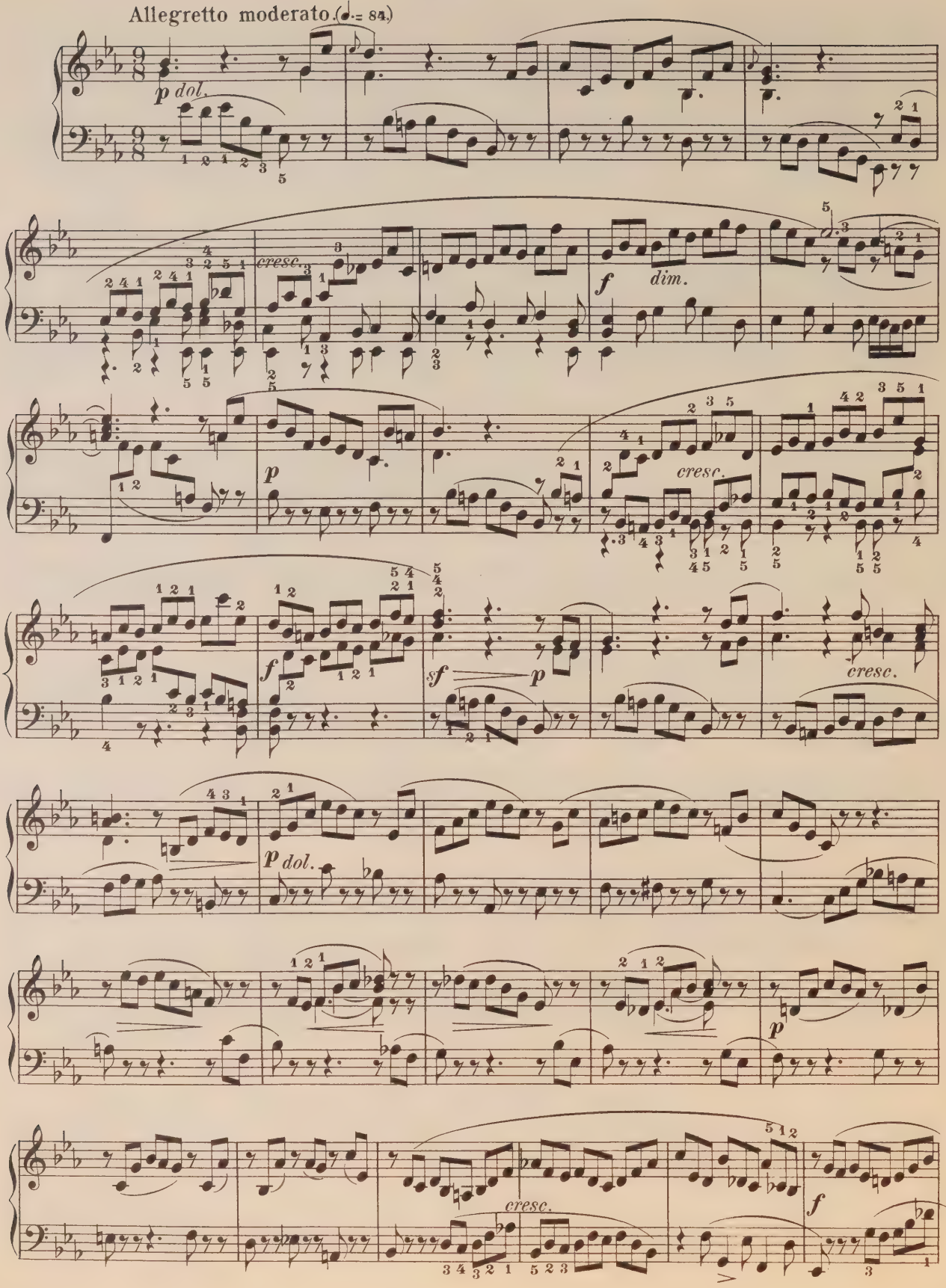
Fuga VI.

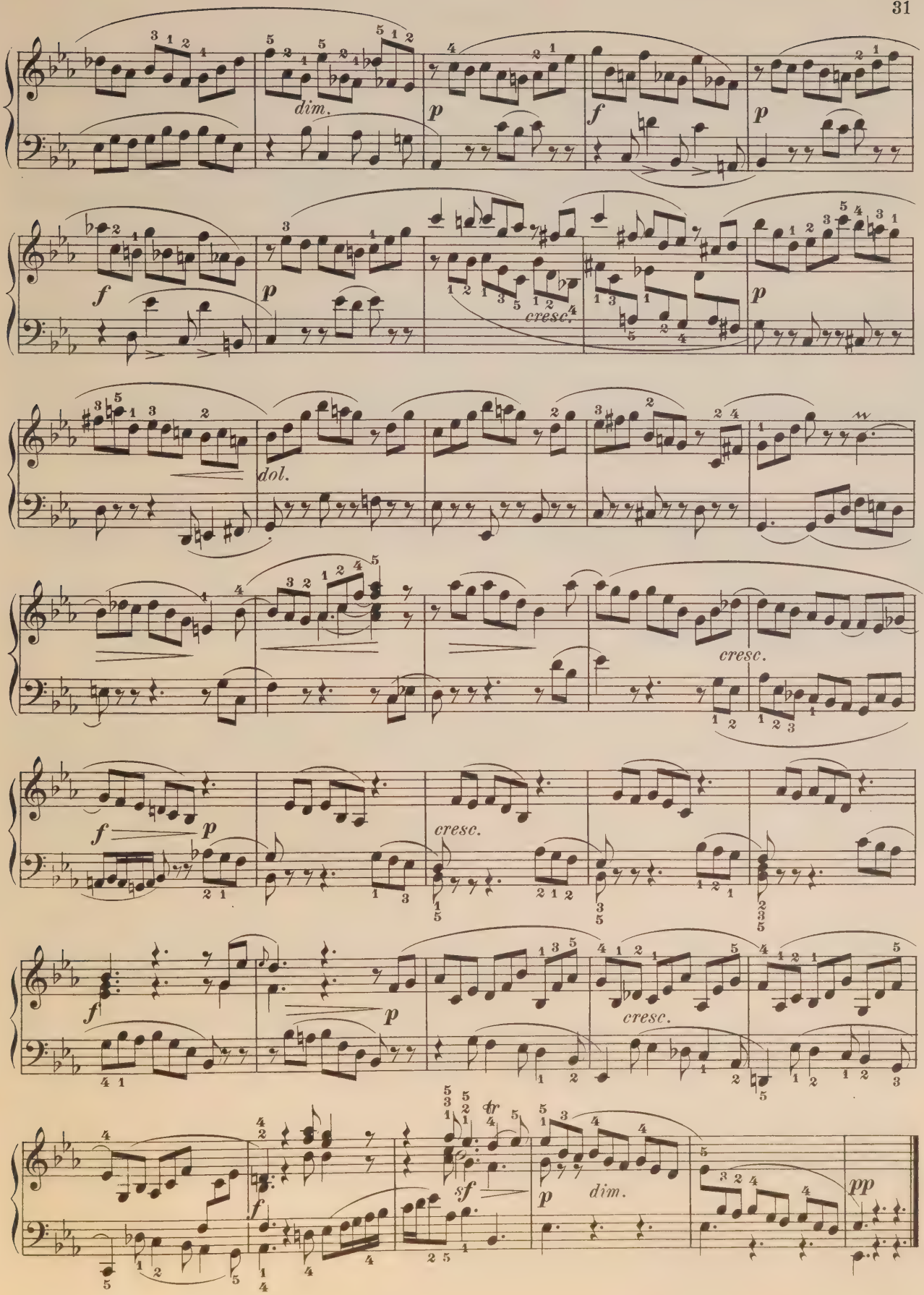
a 3 Voci.




dim.
p
f
sf
cresc.
ff
sf
fz
dim.
p
cresc.
f
ff
sf dim. e rall.
p

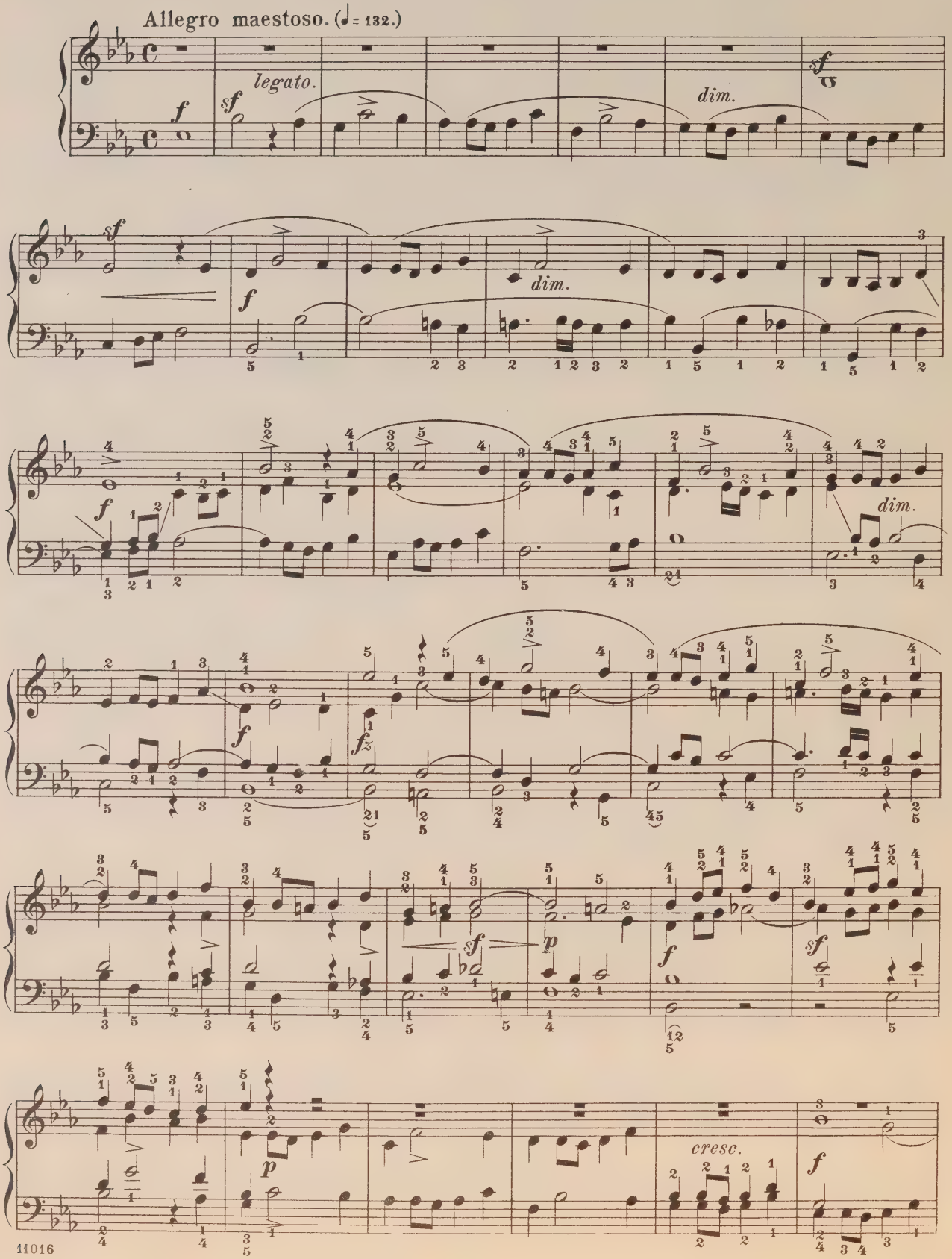
Preludio VII.

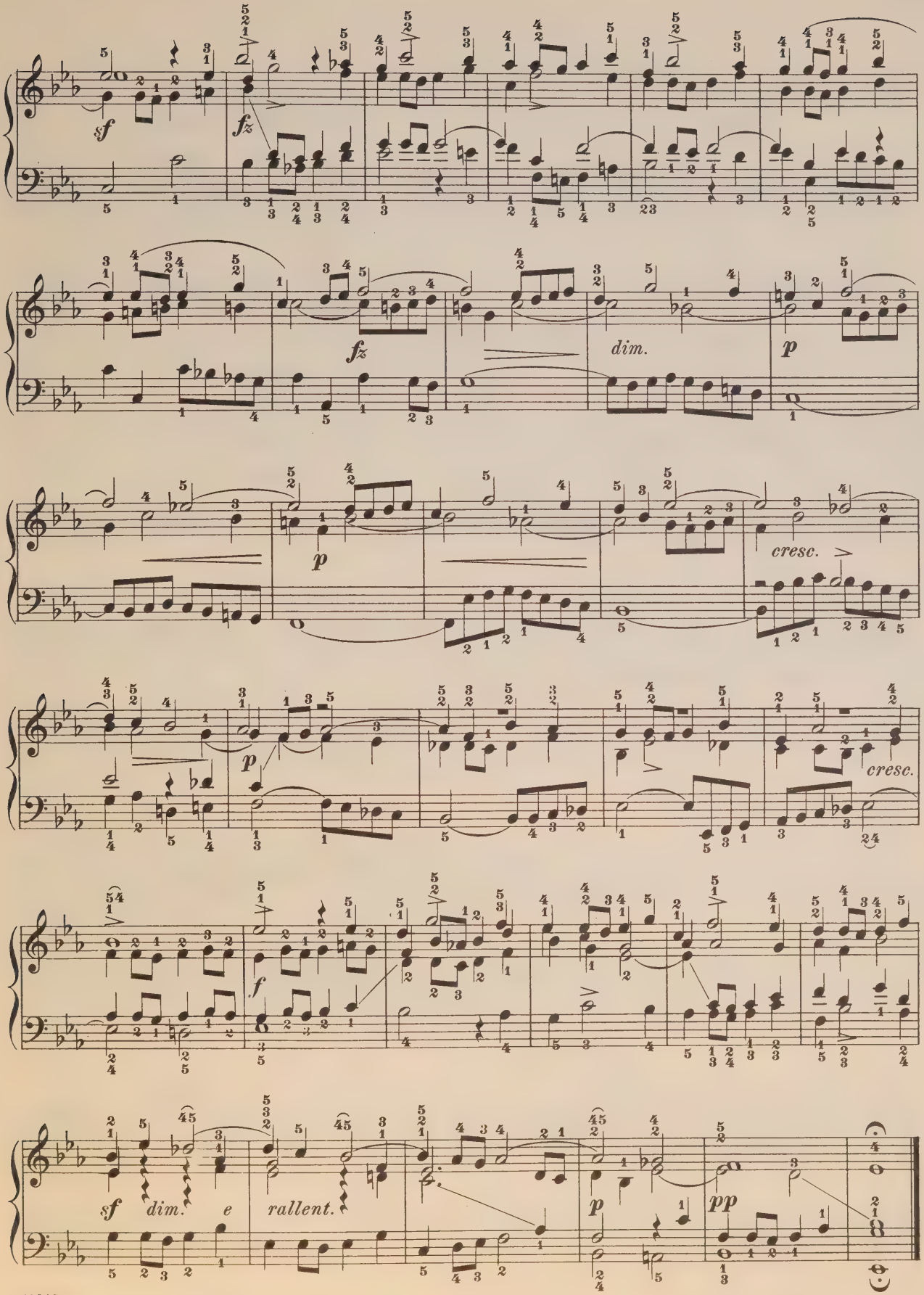



dim.
cresc.
dol.
cresc.
cresc.
cresc.
tr
sf
dim.
pp

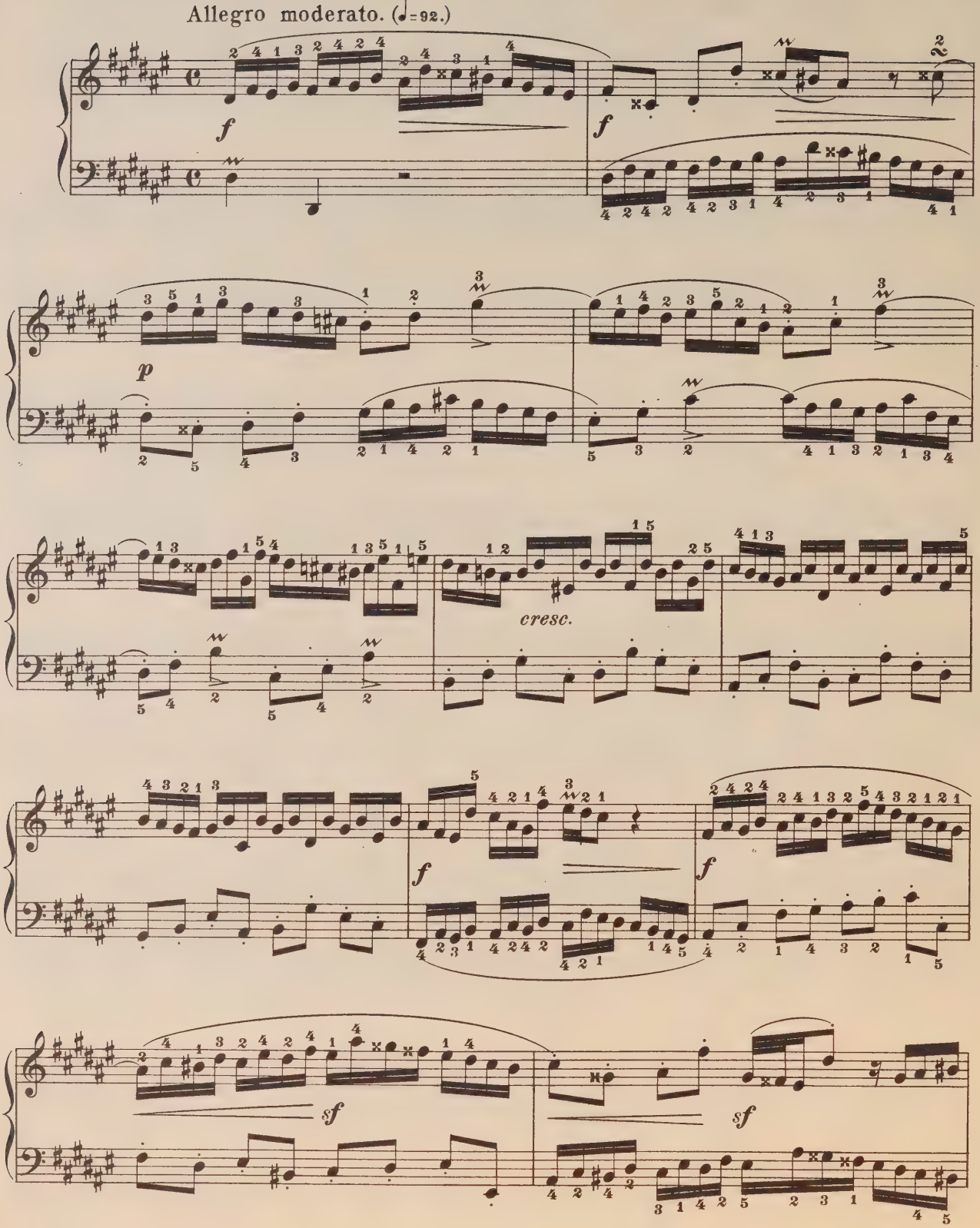
Fuga VII.

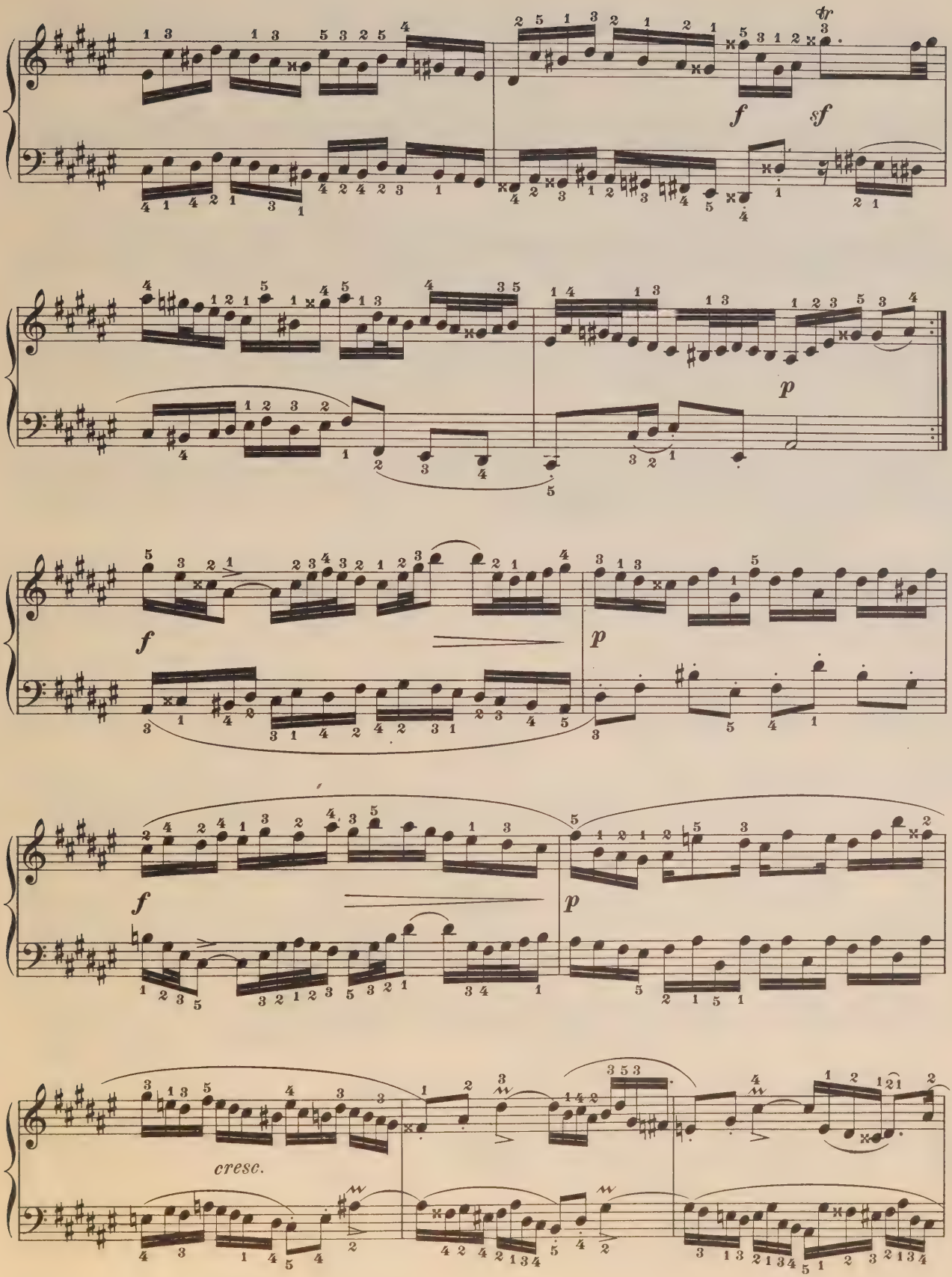
a 4 Voci.

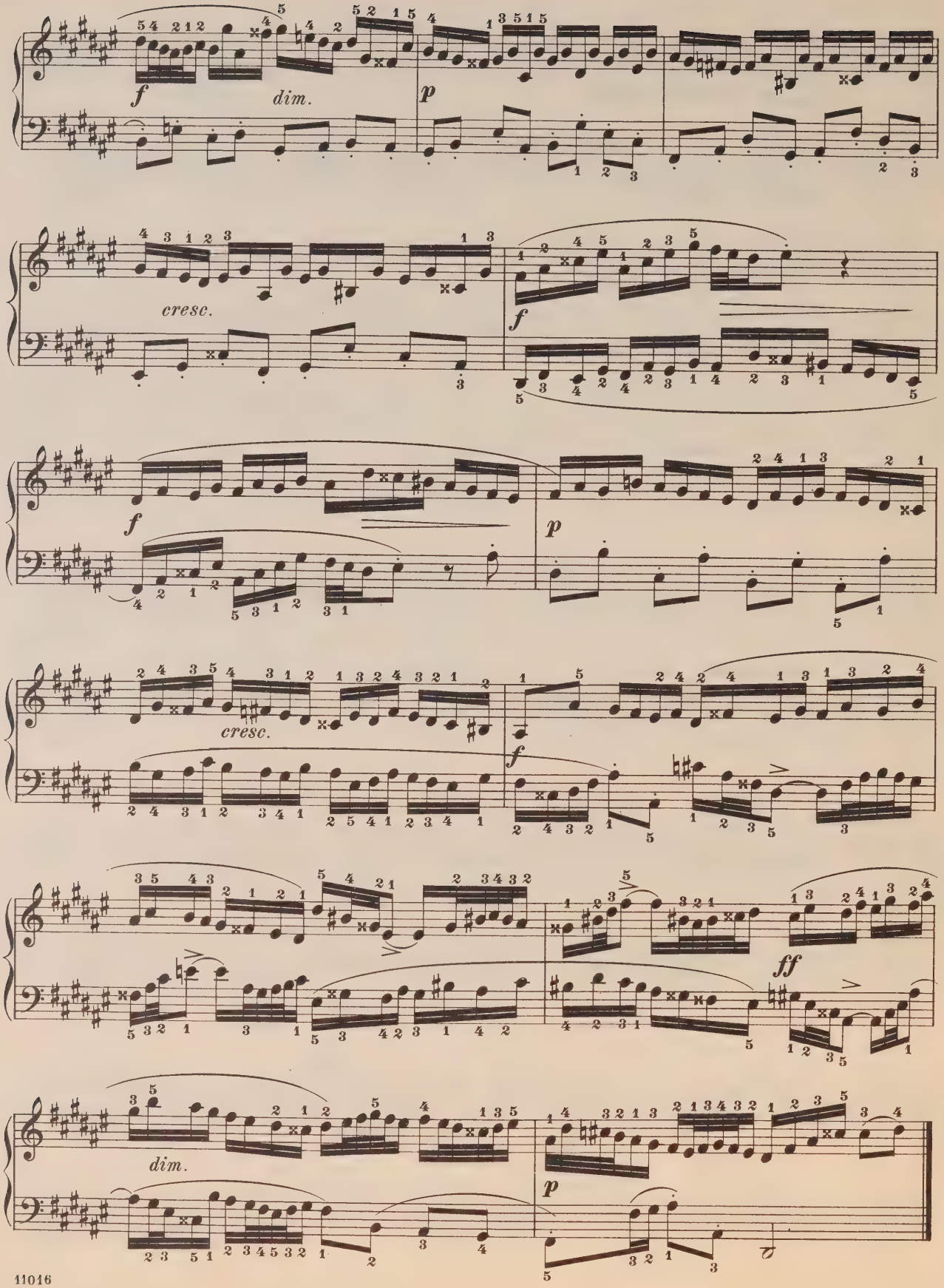



sf
fz
fz
dim.
p
p
cresc.
p
cresc.
f
sf
dim.
e
rallent.
p
pp

Preludio VIII.



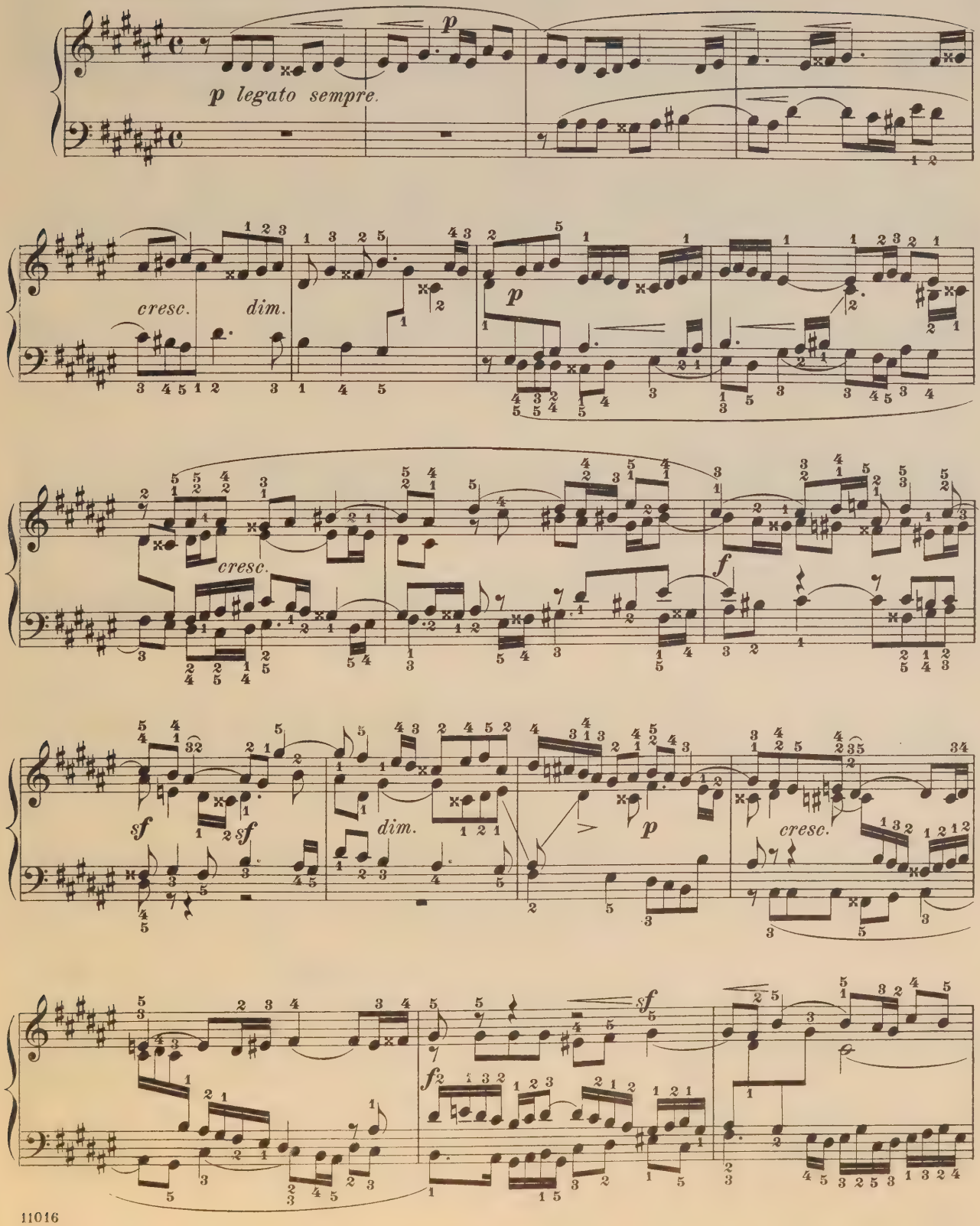

tr
f
sf
p
f
p
f
p
cresc.

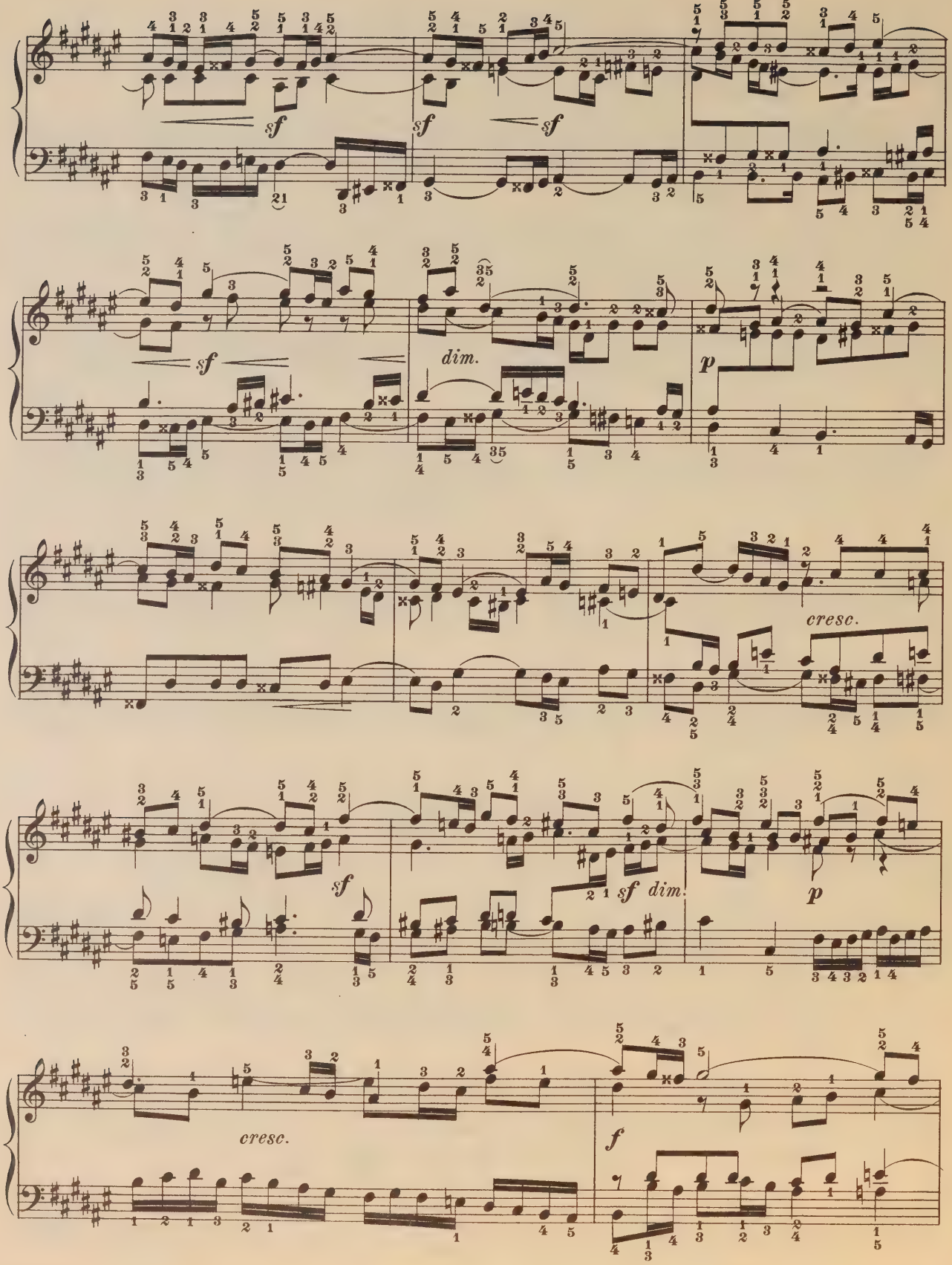

f
dim.
p
cresc.
f
f
p
cresc.
f
f
ff
dim.
p

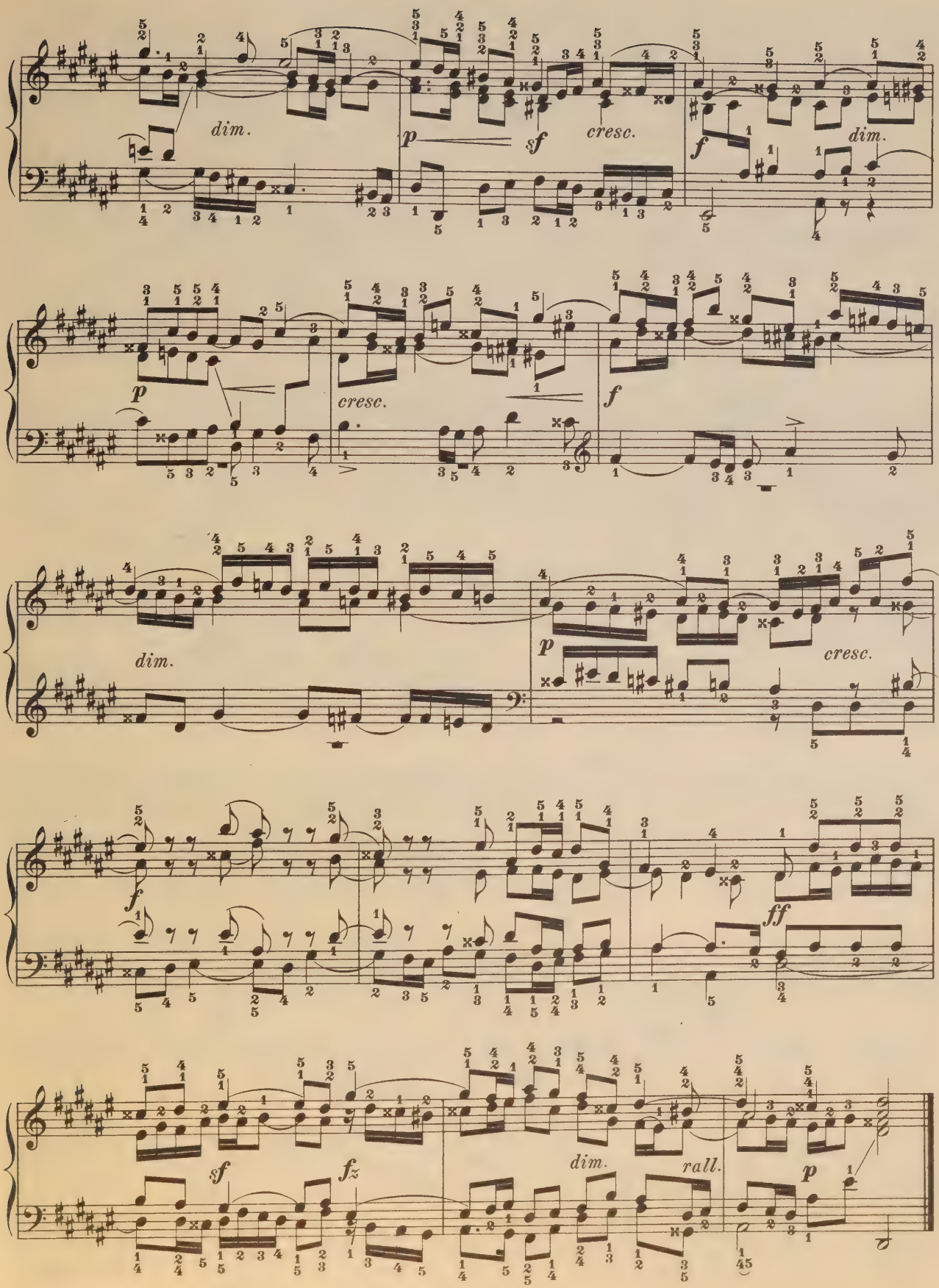
Fuga VIII.

a 4 Voci.

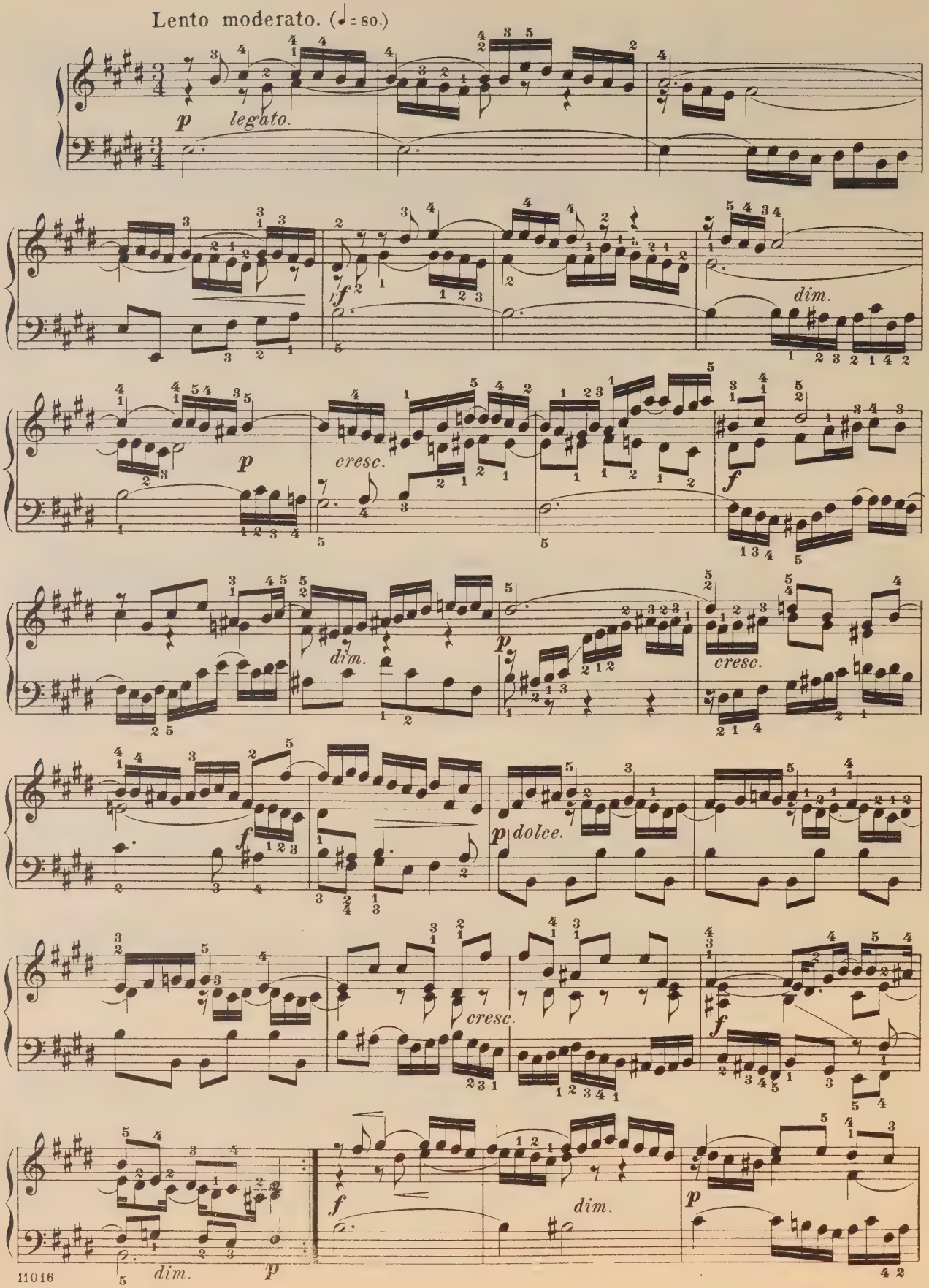
Andante serioso ed espressivo. (♩=56.)

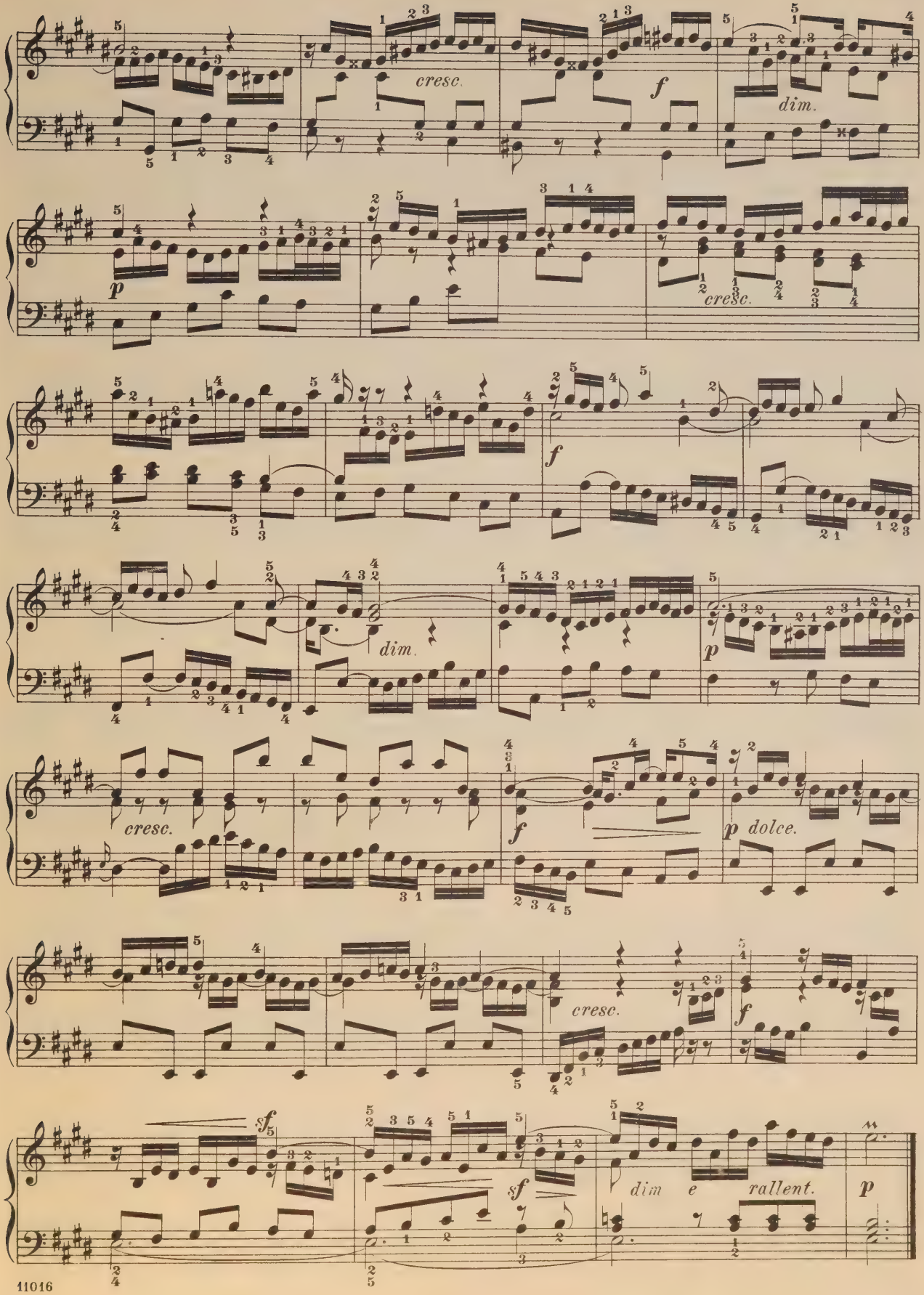



sf
sf
sf
sf
dim.
p
cresc.
sf
sf
dim.
p
cresc.
f


dim.
p
sf
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
ff
sf
fz
dim.
rall.
p

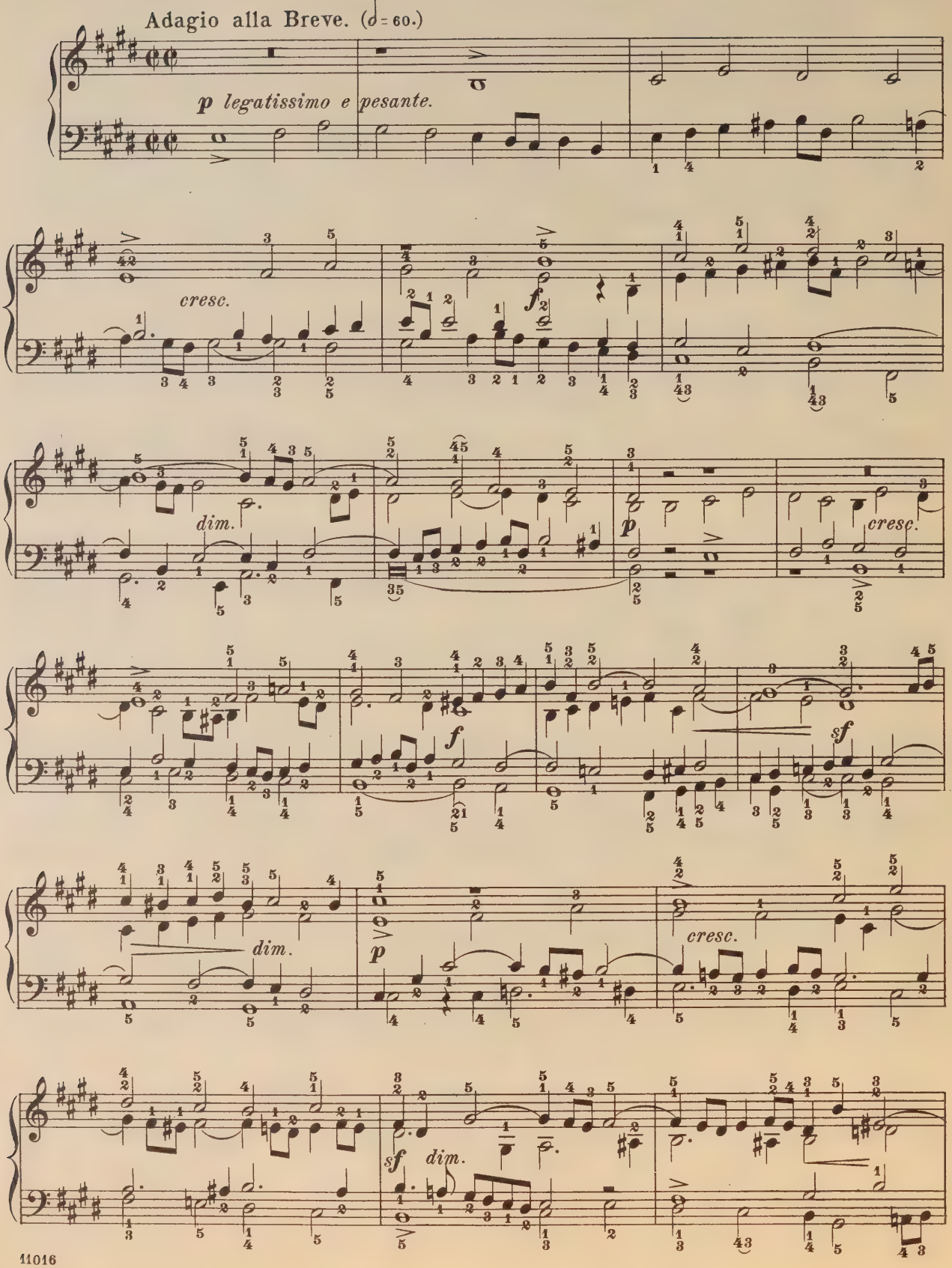
Preludio IX.

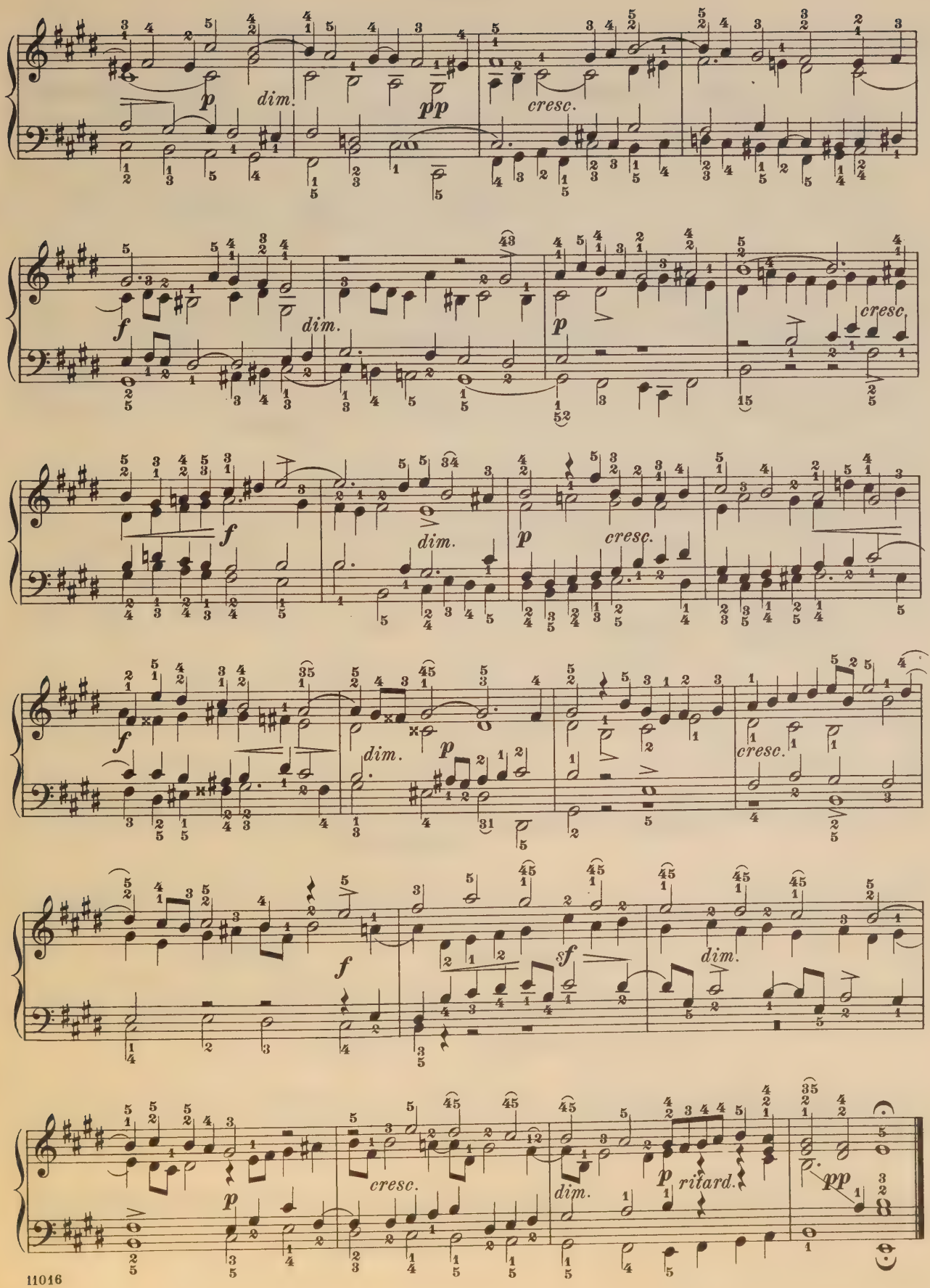

Lento moderato. (♩= 80.)
p legato.
rf
dim.
p
cresc.
f
dim.
p
cresc.
f
p dolce.
cresc.
f
f
dim.
p
dim.
p


cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
p dolce.
cresc.
f
sf
sf
dim e rallent.
p

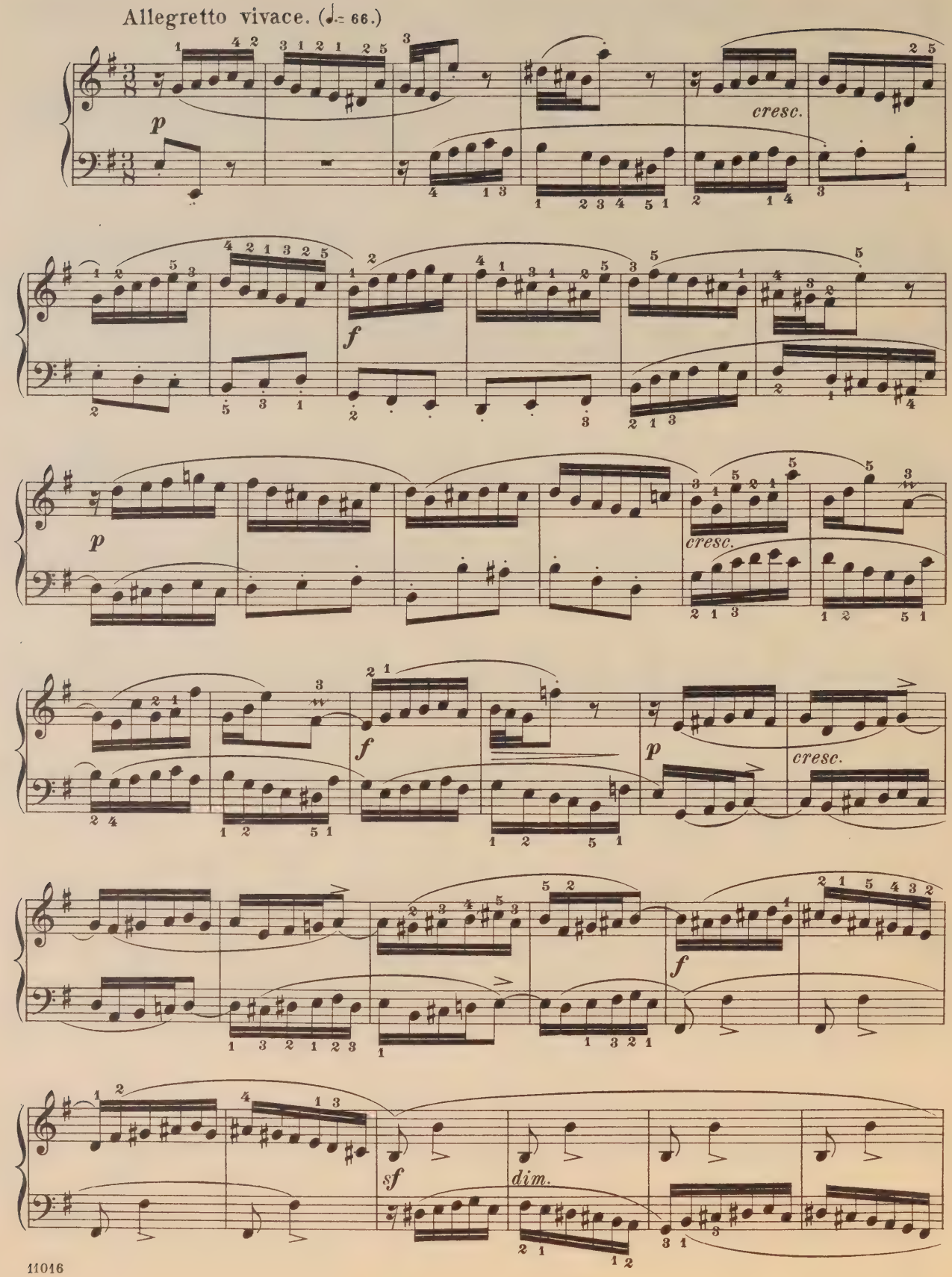
Fuga IX.

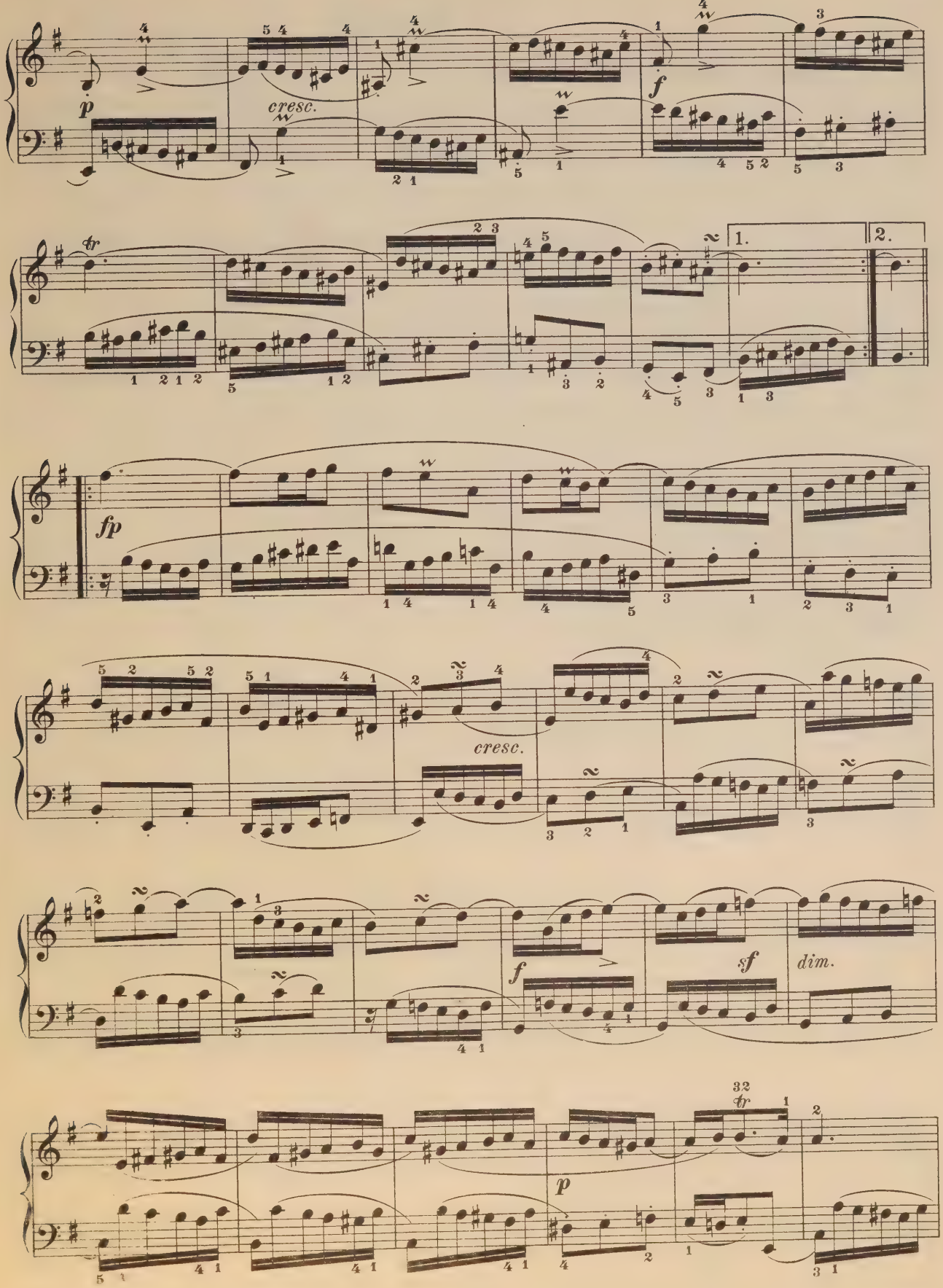
a 4 Voci.

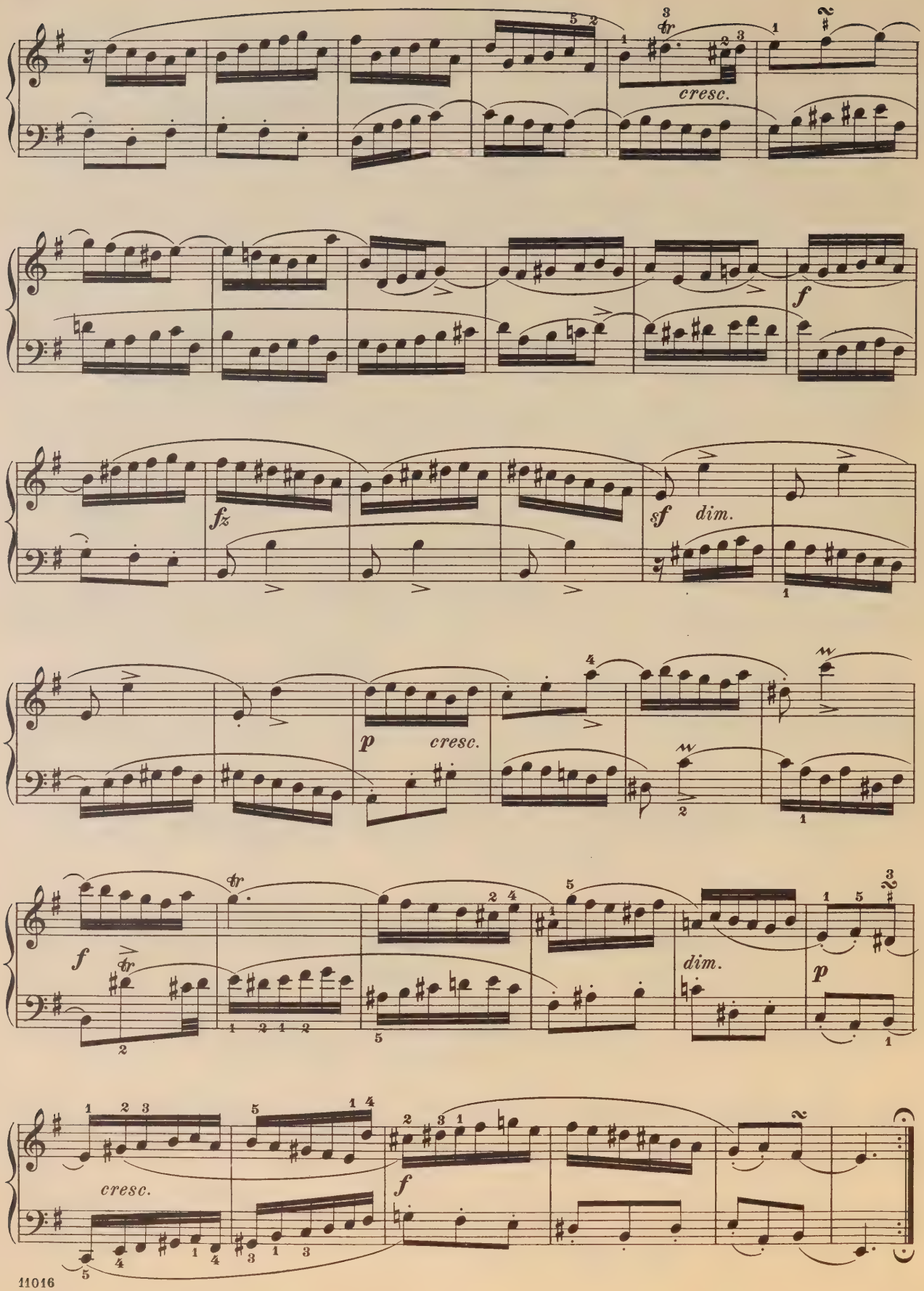



p
dim.
pp
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
sf
dim.
p
cresc.
dim.
p
ritard.
pp

Preludio X.

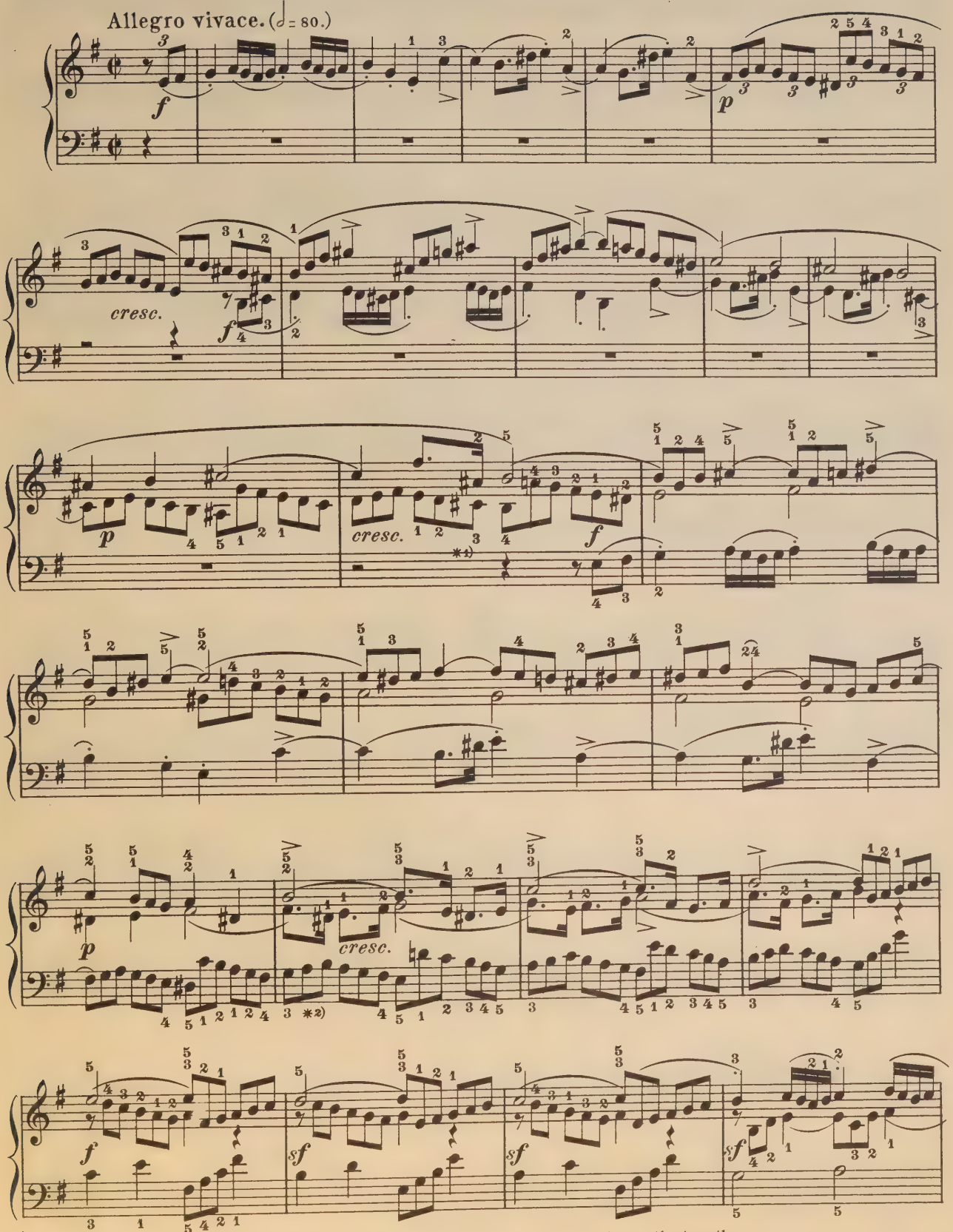



p
cresc.
f
tr
1.
2.
fp
cresc.
f
sf
dim.
p
32
tr


cresc.
f
fz
sf
dim.
p
cresc.
f
dim.
p
cresc.
f

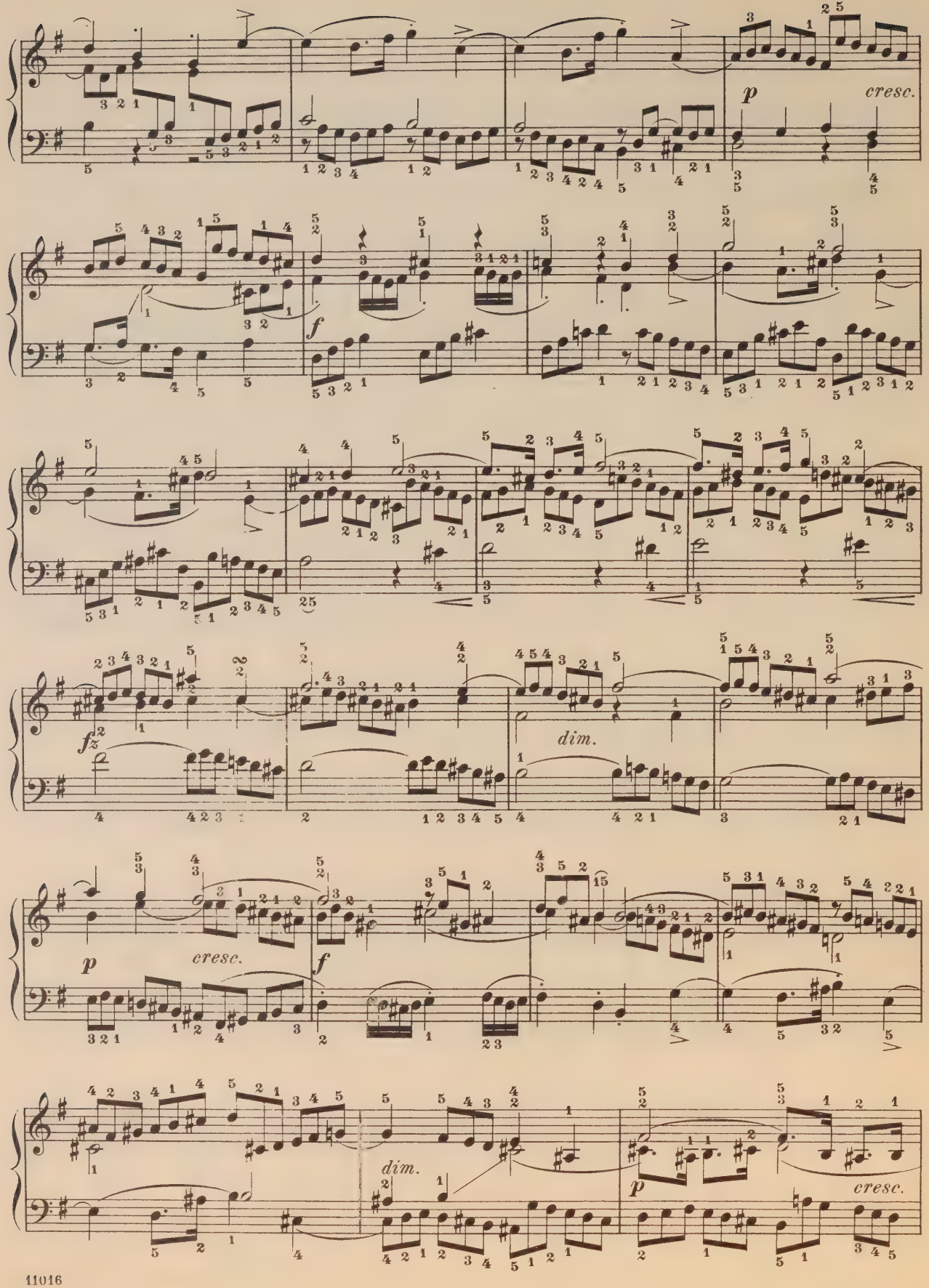
Fuga X.

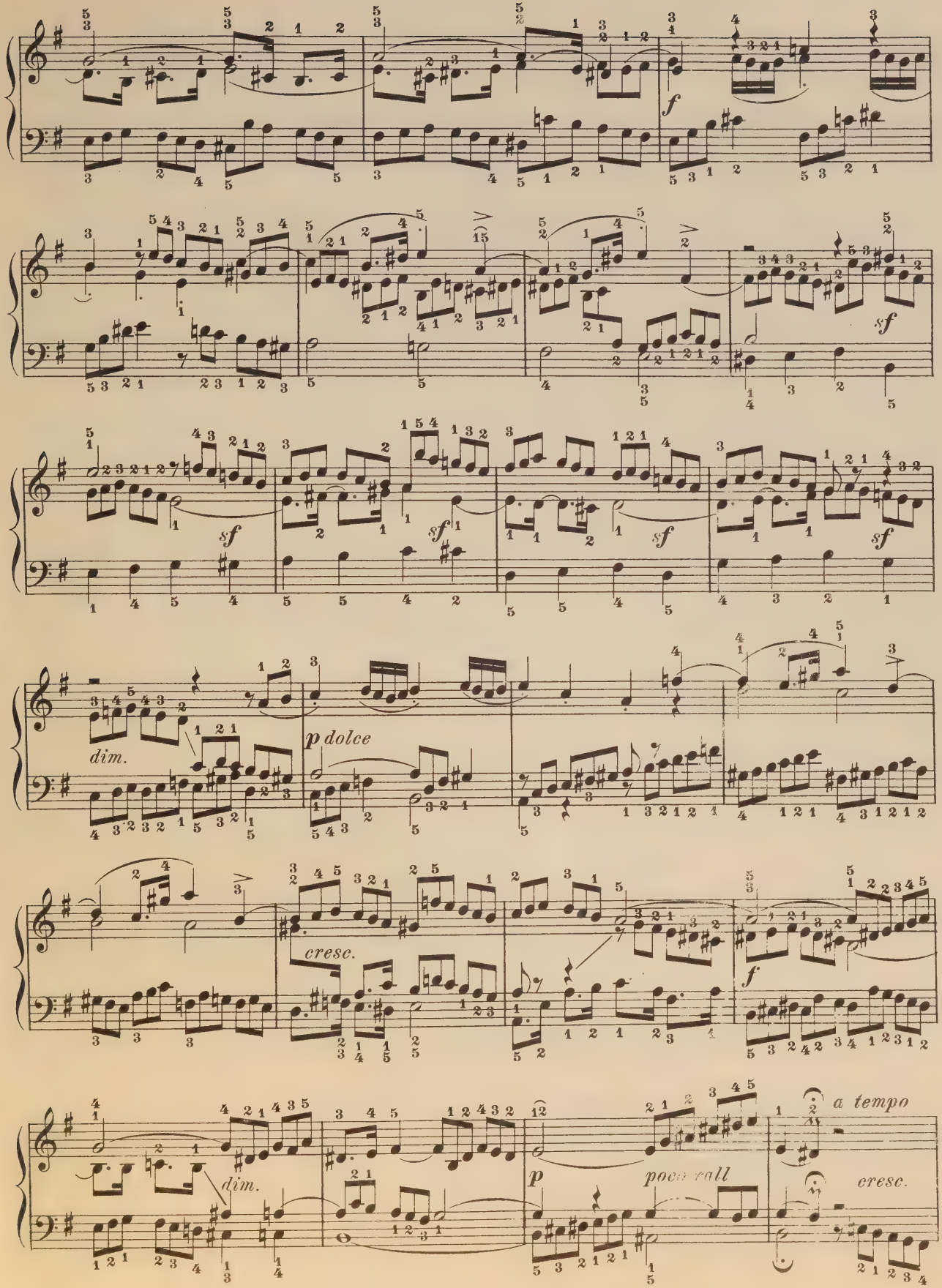
a 3 Voci.

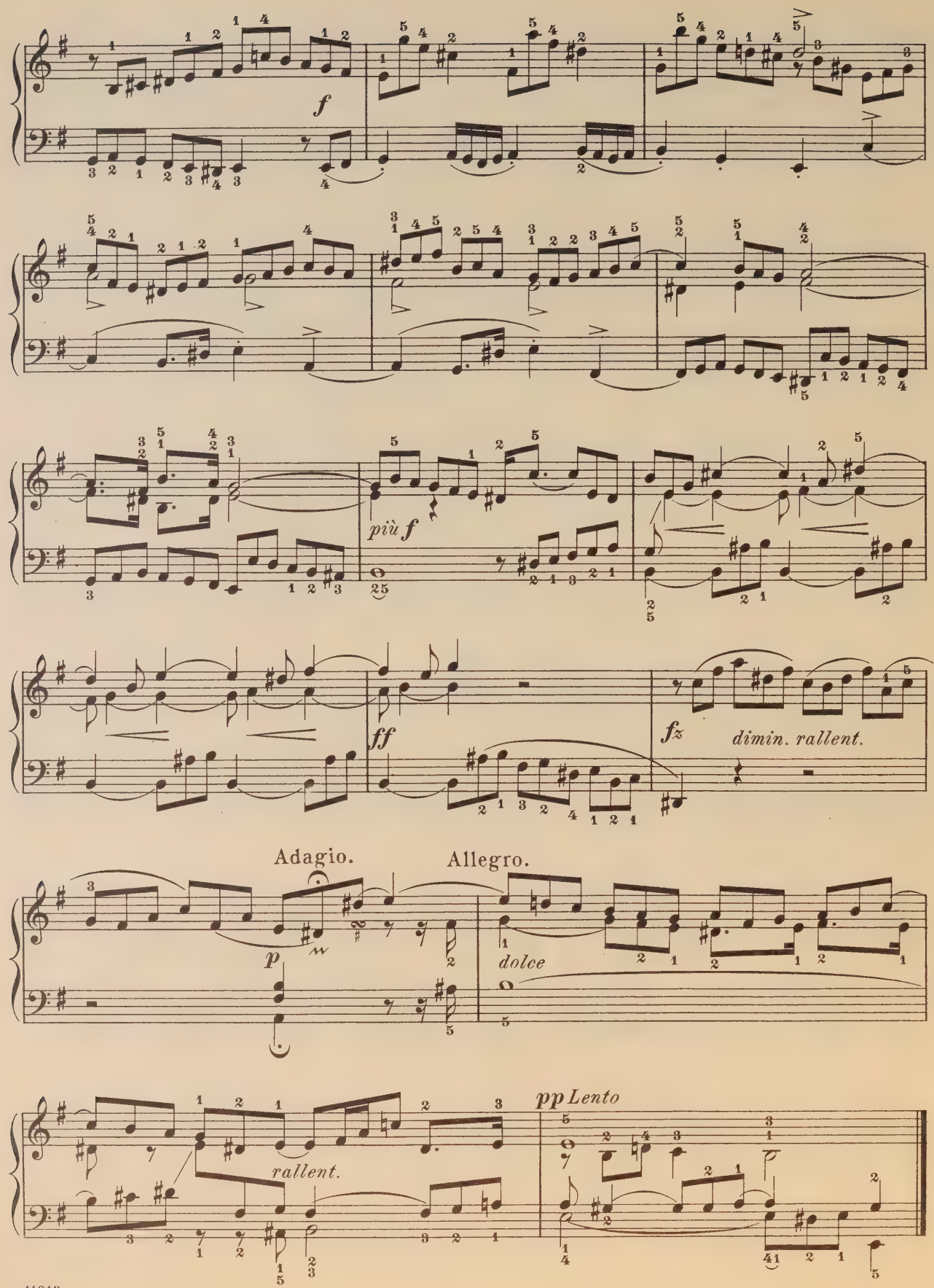


*1) The 16th-note and the last of the three 8th-notes are to be played exactly together.

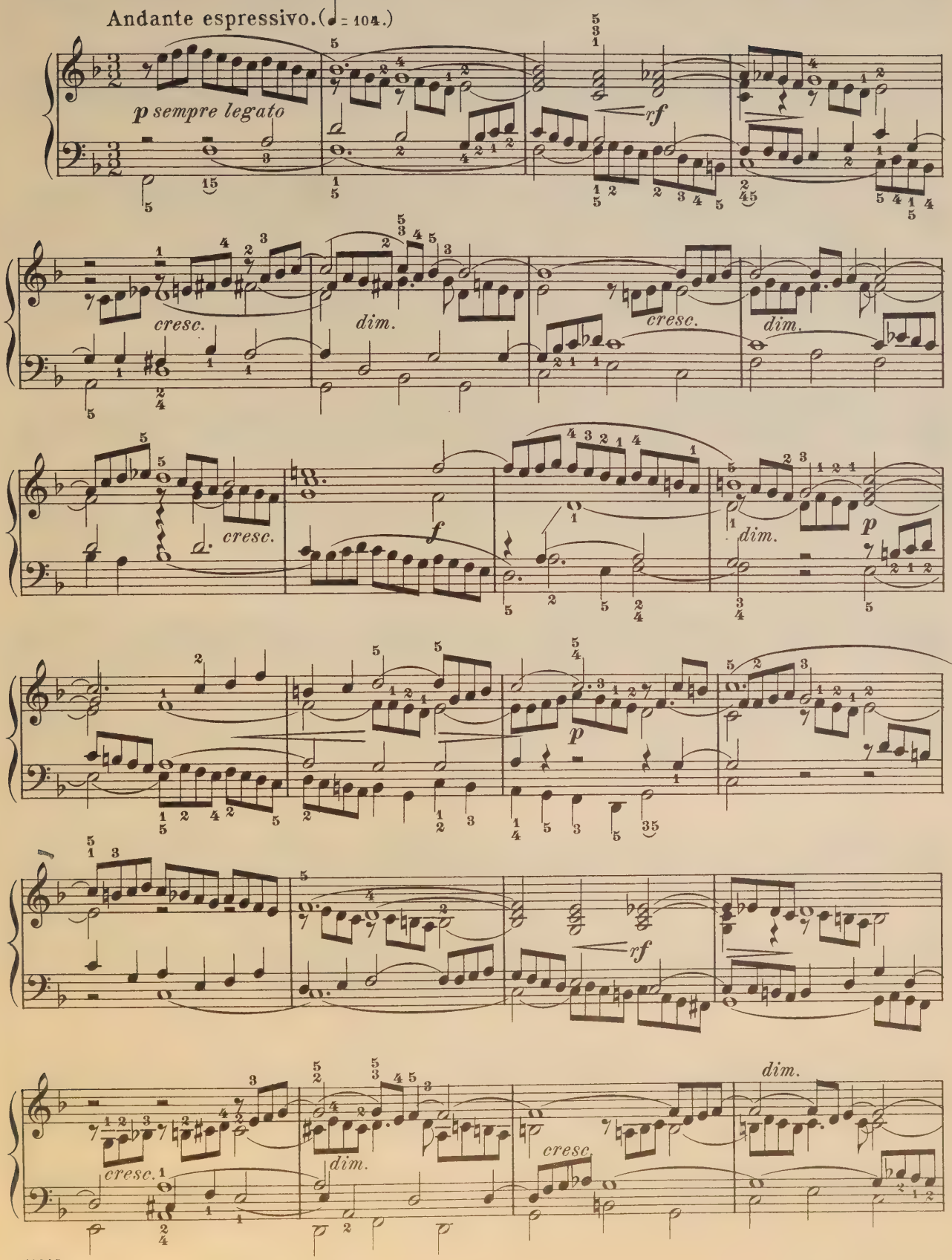
*2) The same here, and everywhere throughout the Fugue, where this division of the beat appears.

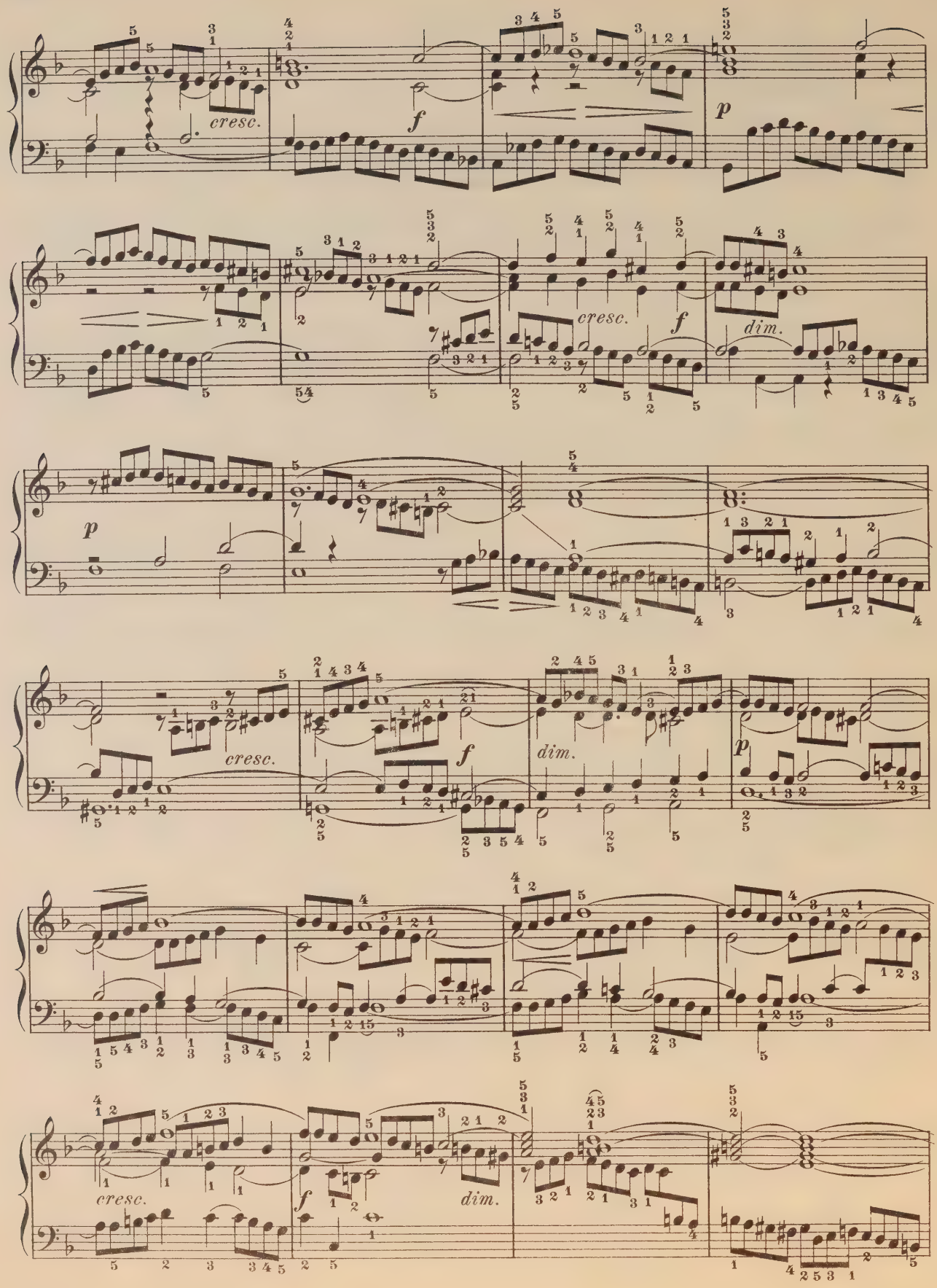

p
cresc.
f
fz
dim.
p
cresc.
f
dim.
p
cresc.

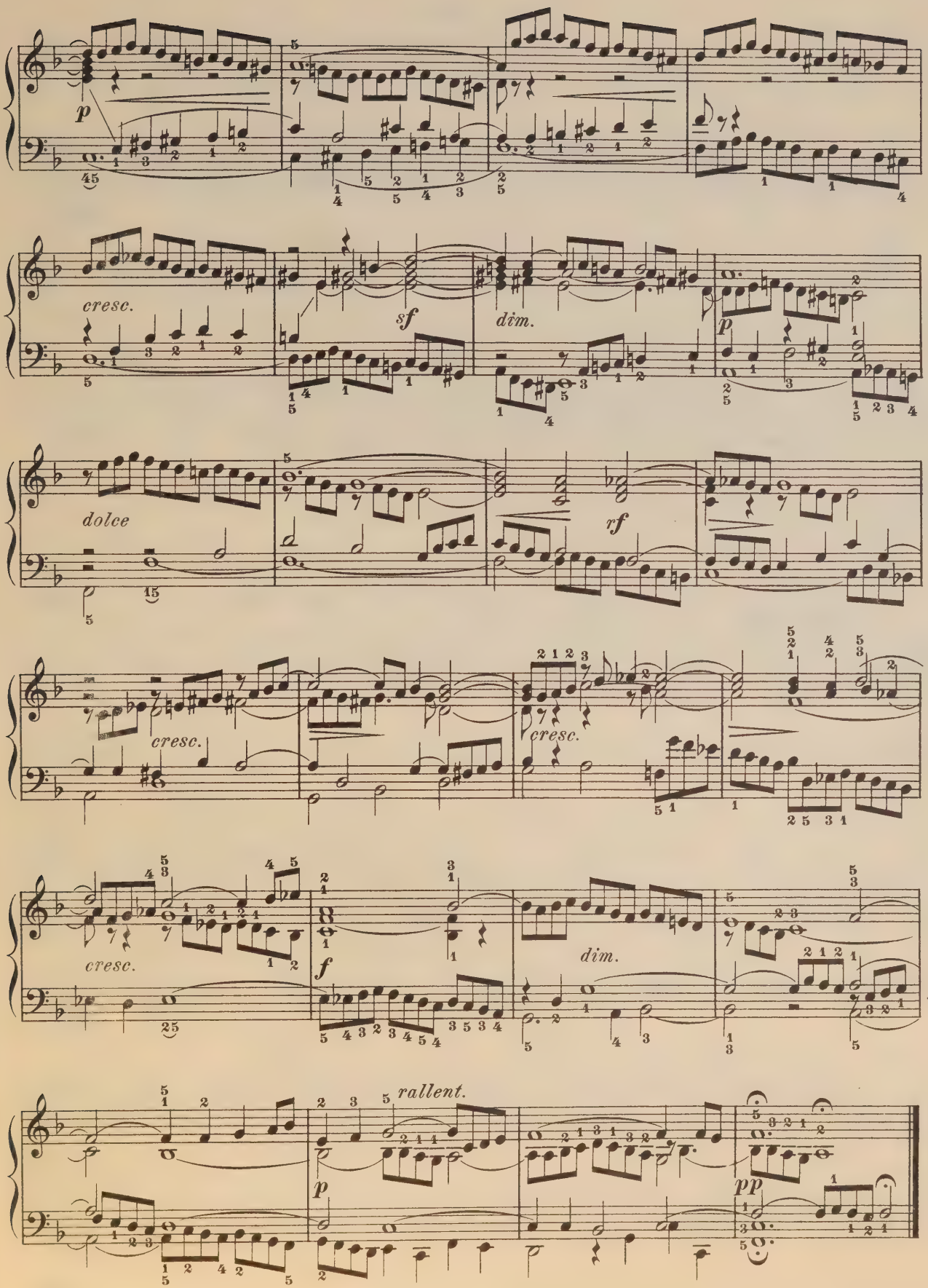

f
sf
sf
sf
sf
dim.
p dolce
cresc.
f
dim.
p
poco rall
a tempo
cresc.


f
più f
ff
fz
dimin. rallent.
Adagio.
Allegro.
p
dolce
rallent.
pp Lento

Preludio XI.

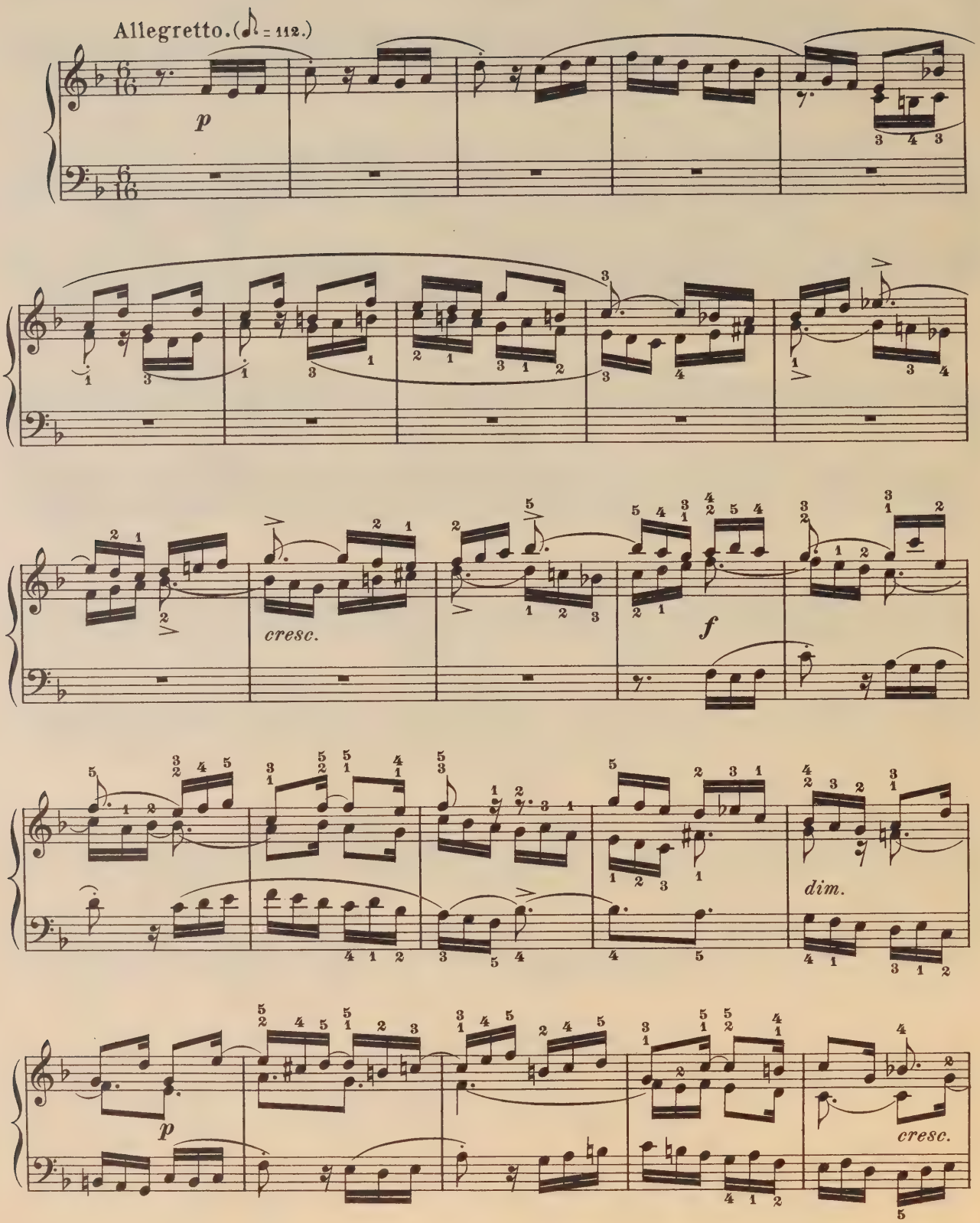

Andante espressivo. (♩ = 104.)
p sempre legato
rf
cresc.
dim.
cresc.
dim.
cresc.
f
dim.
p
p
rf
cresc.
dim.
cresc.
dim.

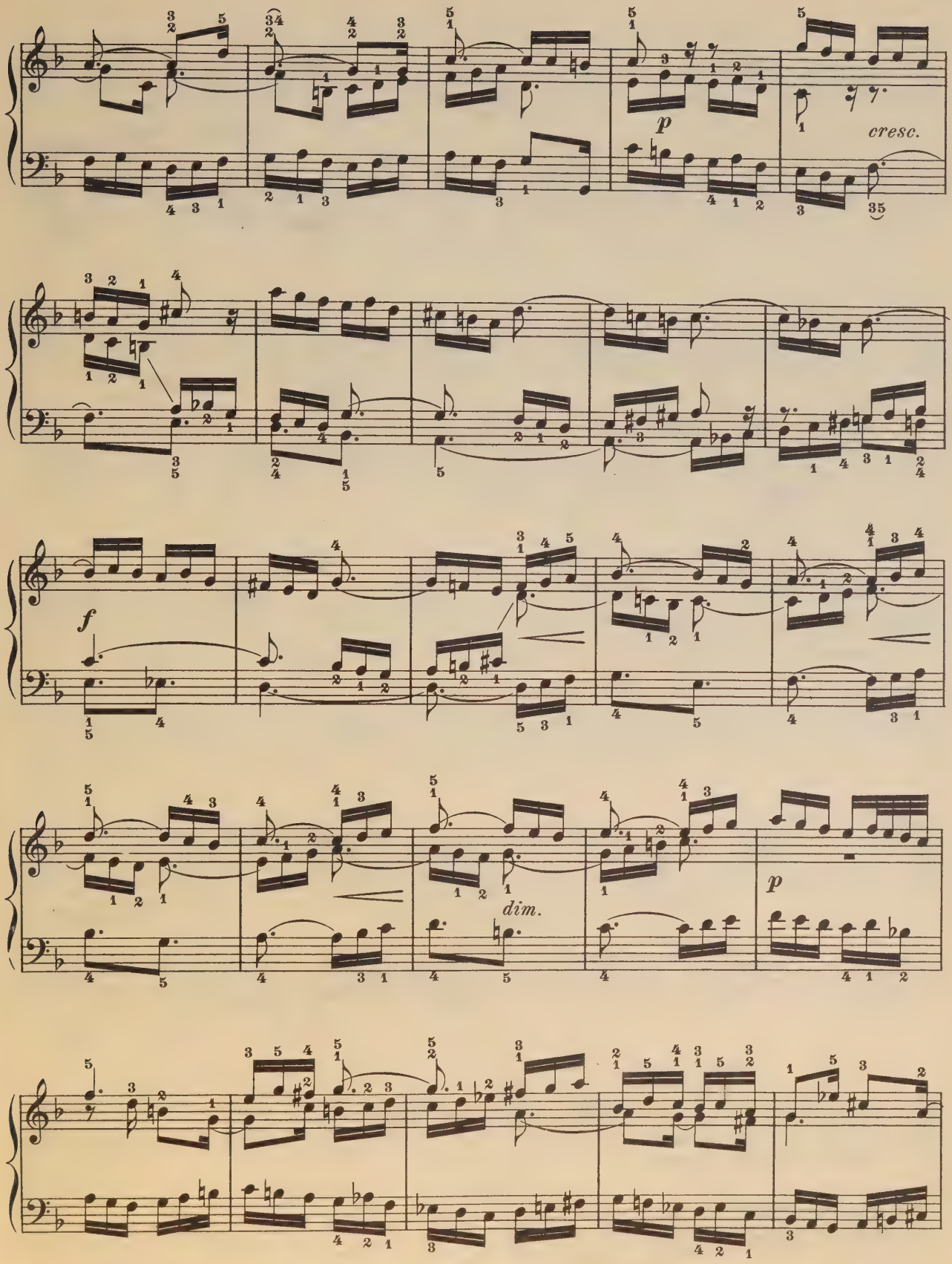

cresc.
f
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f
dim.

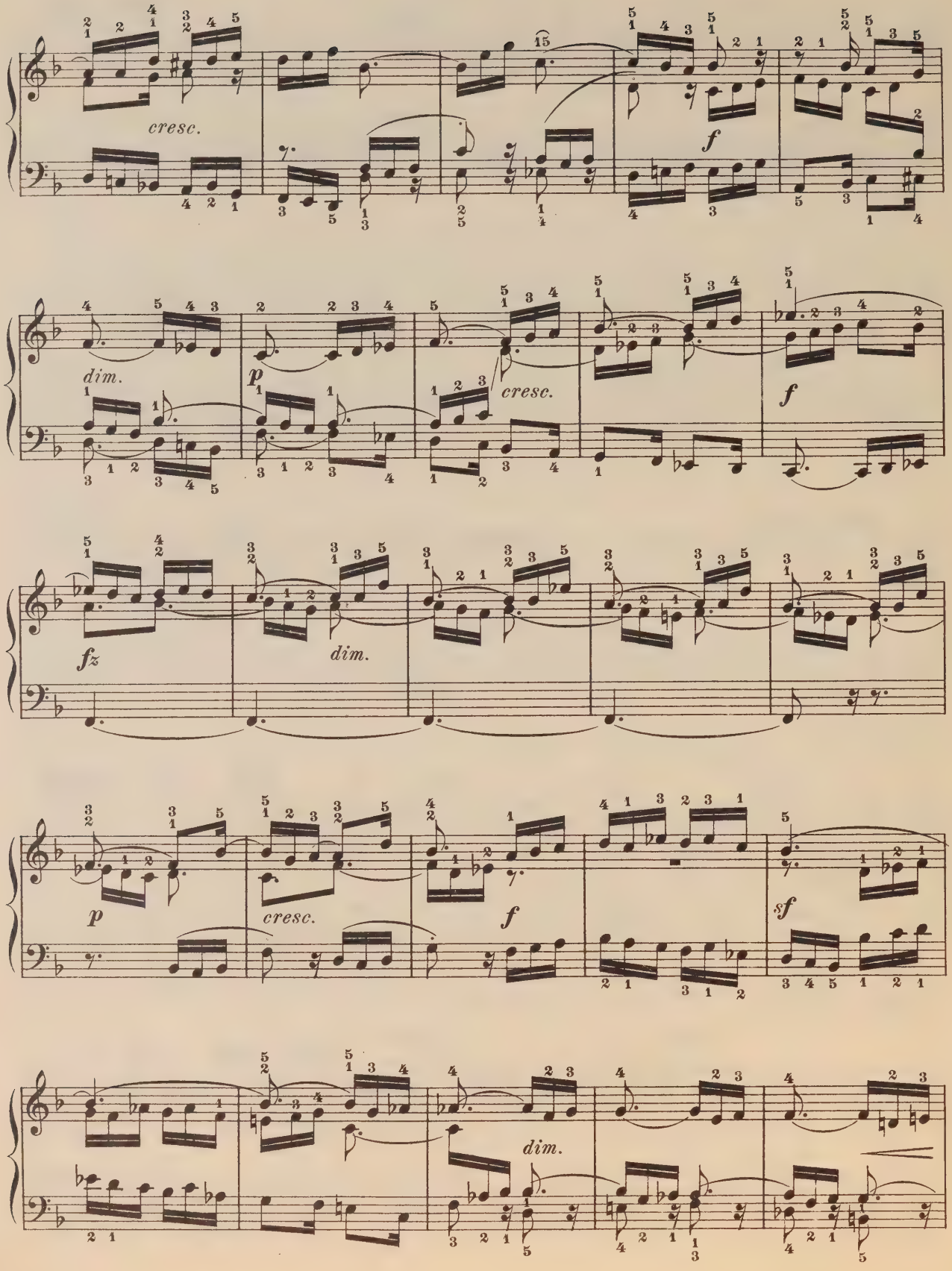

p
cresc.
sf
dim.
p
dolce
rf
cresc.
cresc.
cresc.
f
dim.
rallent.
p
pp

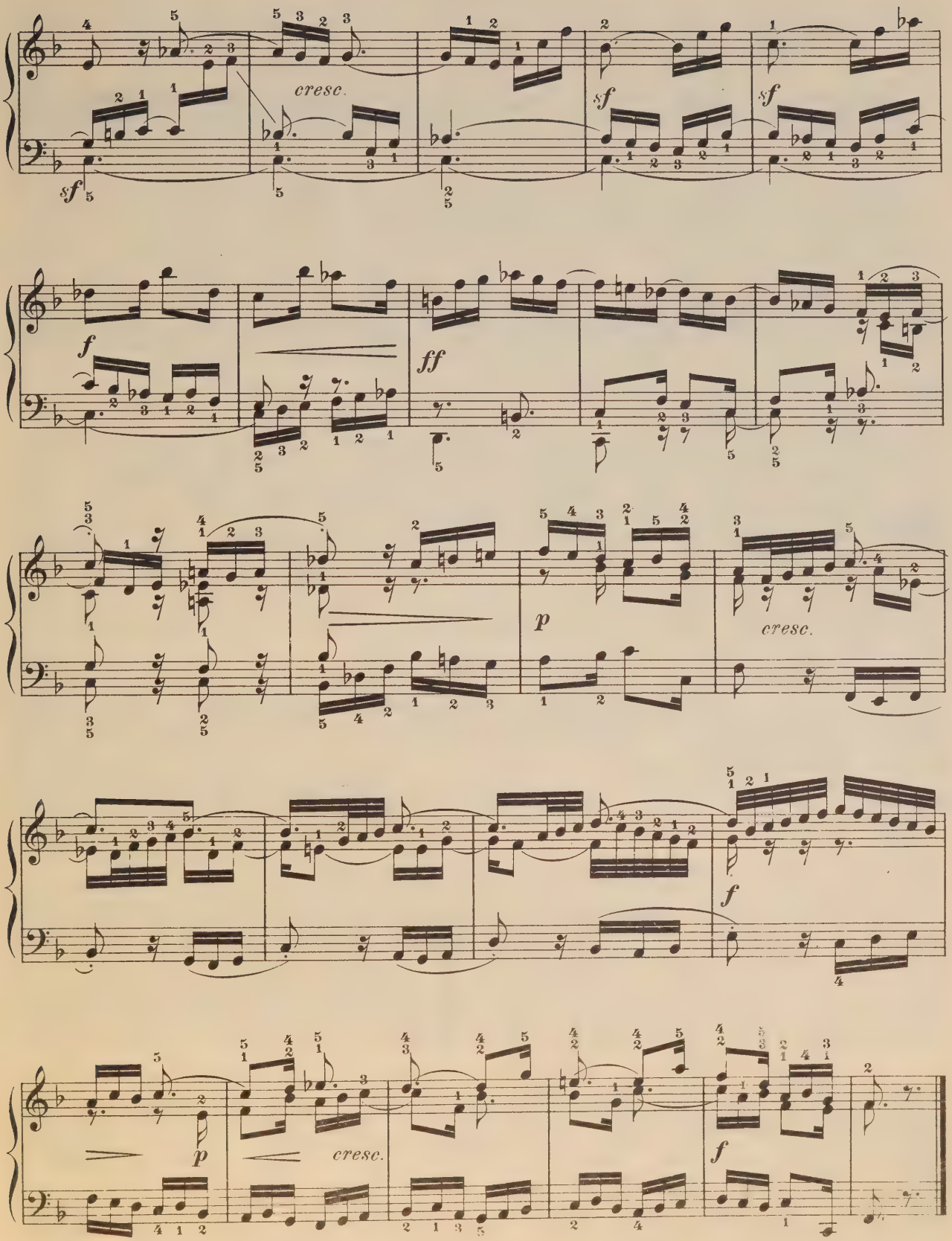
Fuga XI.

a 3 Voci.

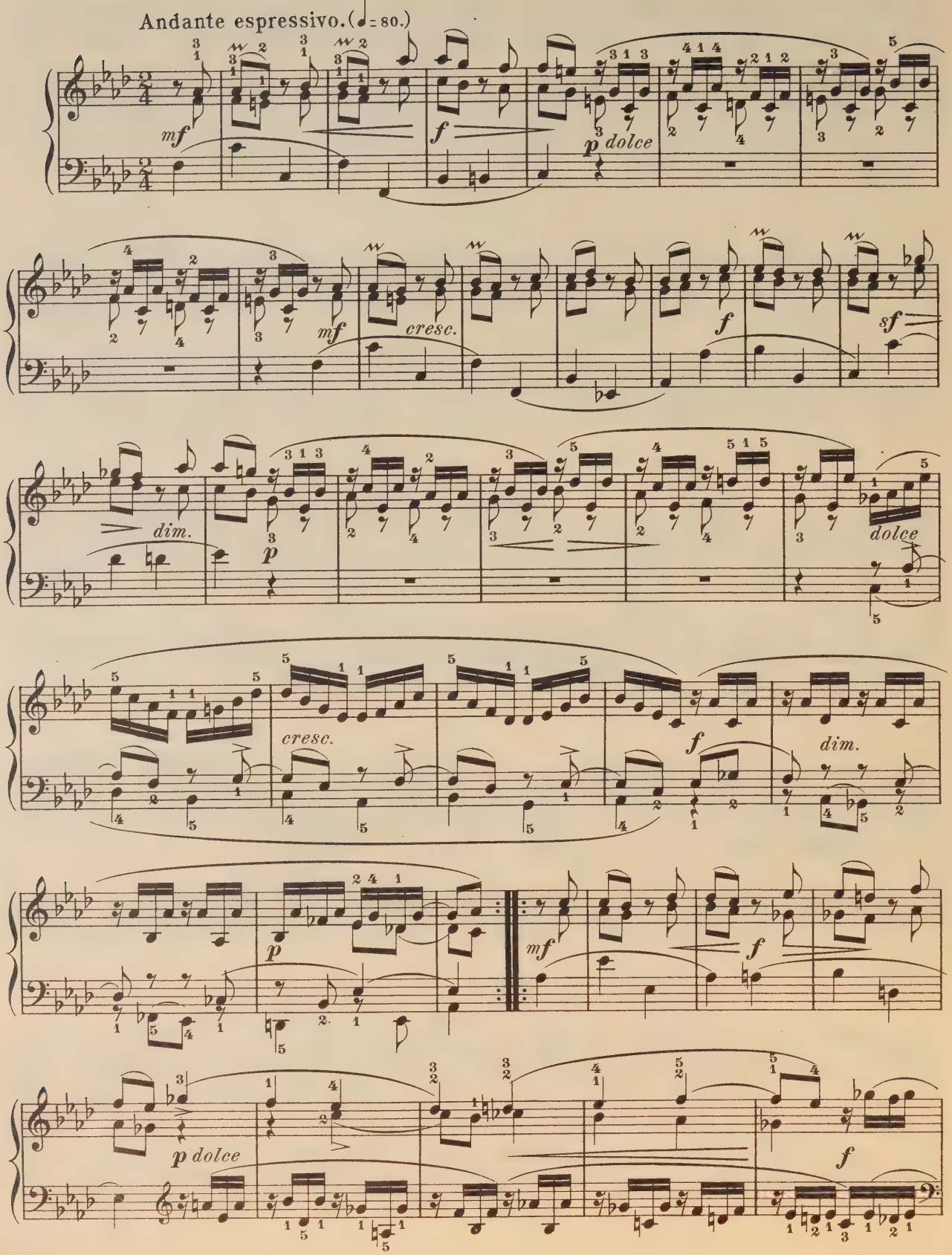


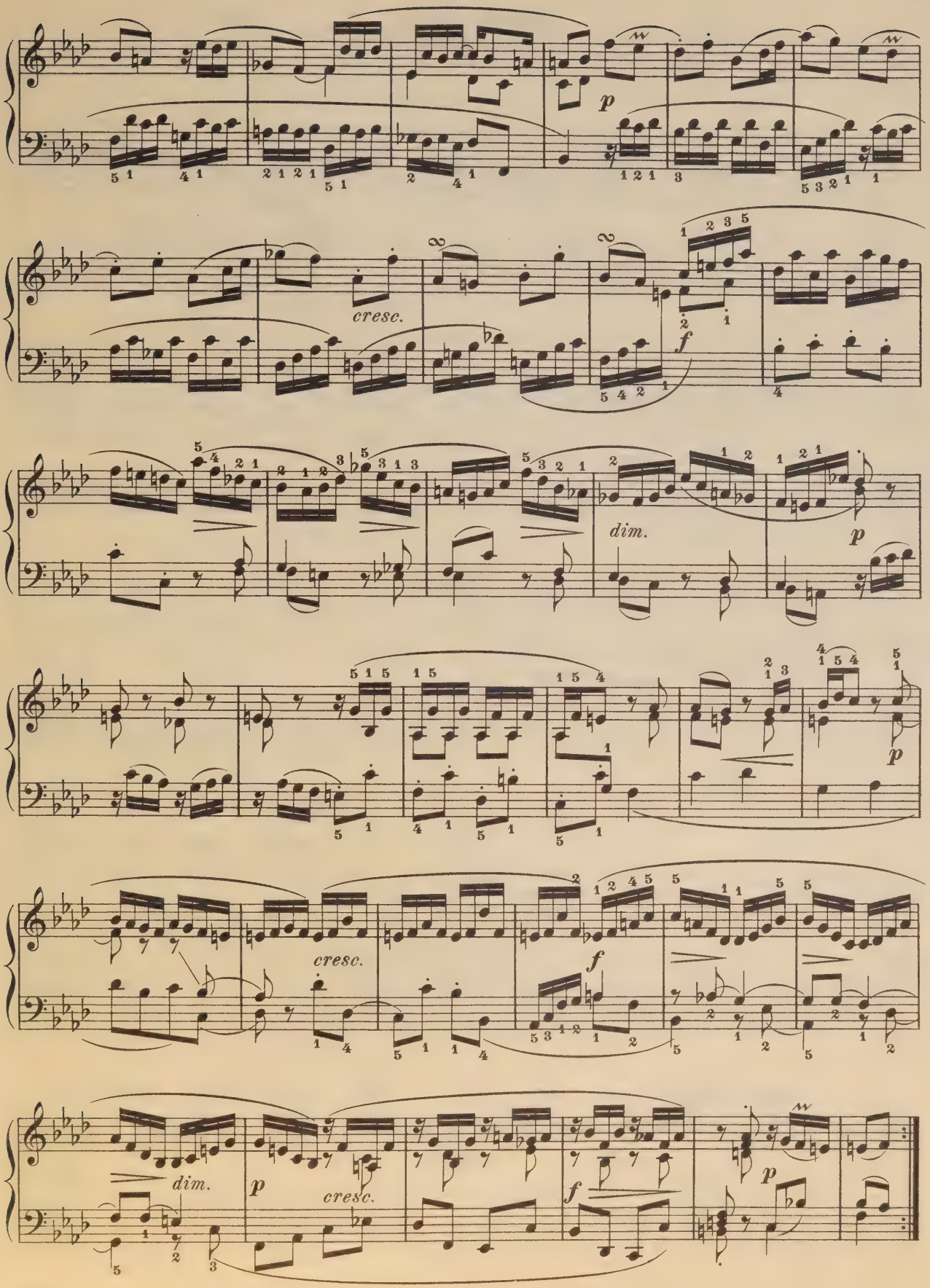

p
cresc.
f
dim.
p


cresc.
f
dim.
p
cresc.
f
fz
dim.
p
cresc.
f
sf
dim.


cresc.
sf
sf
sf
f
ff
p
cresc.
f
p
cresc.
f

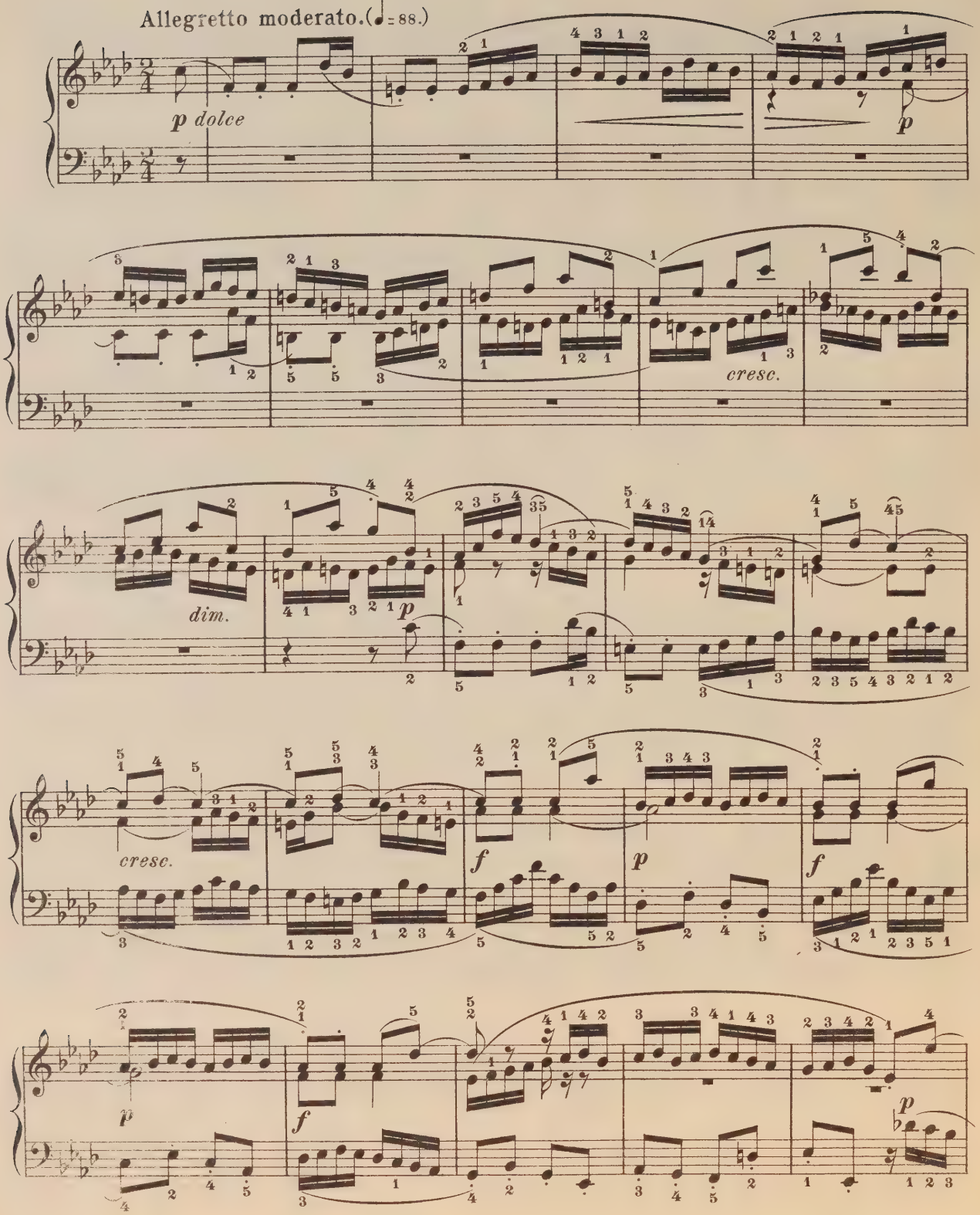
Preludio XII.

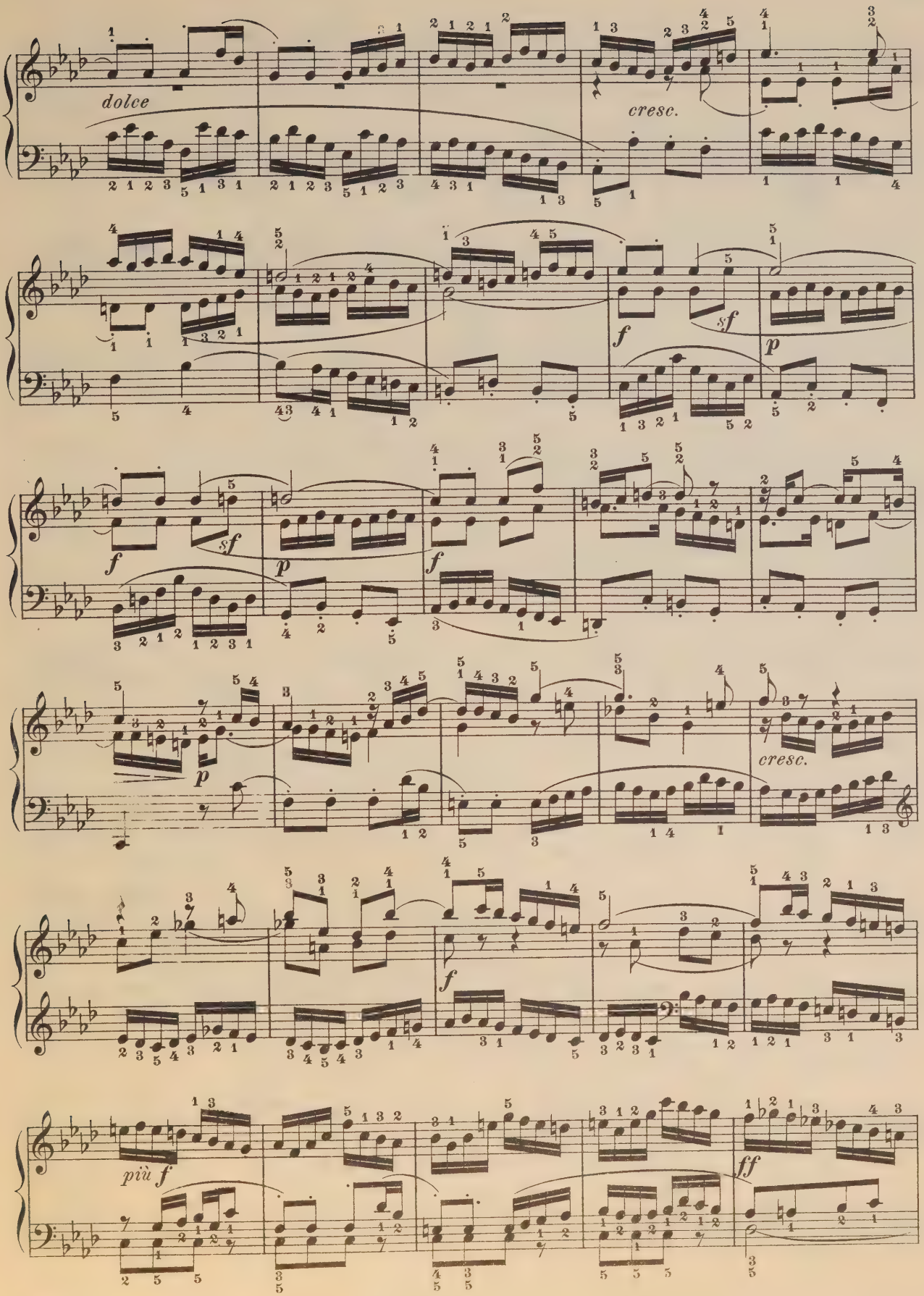


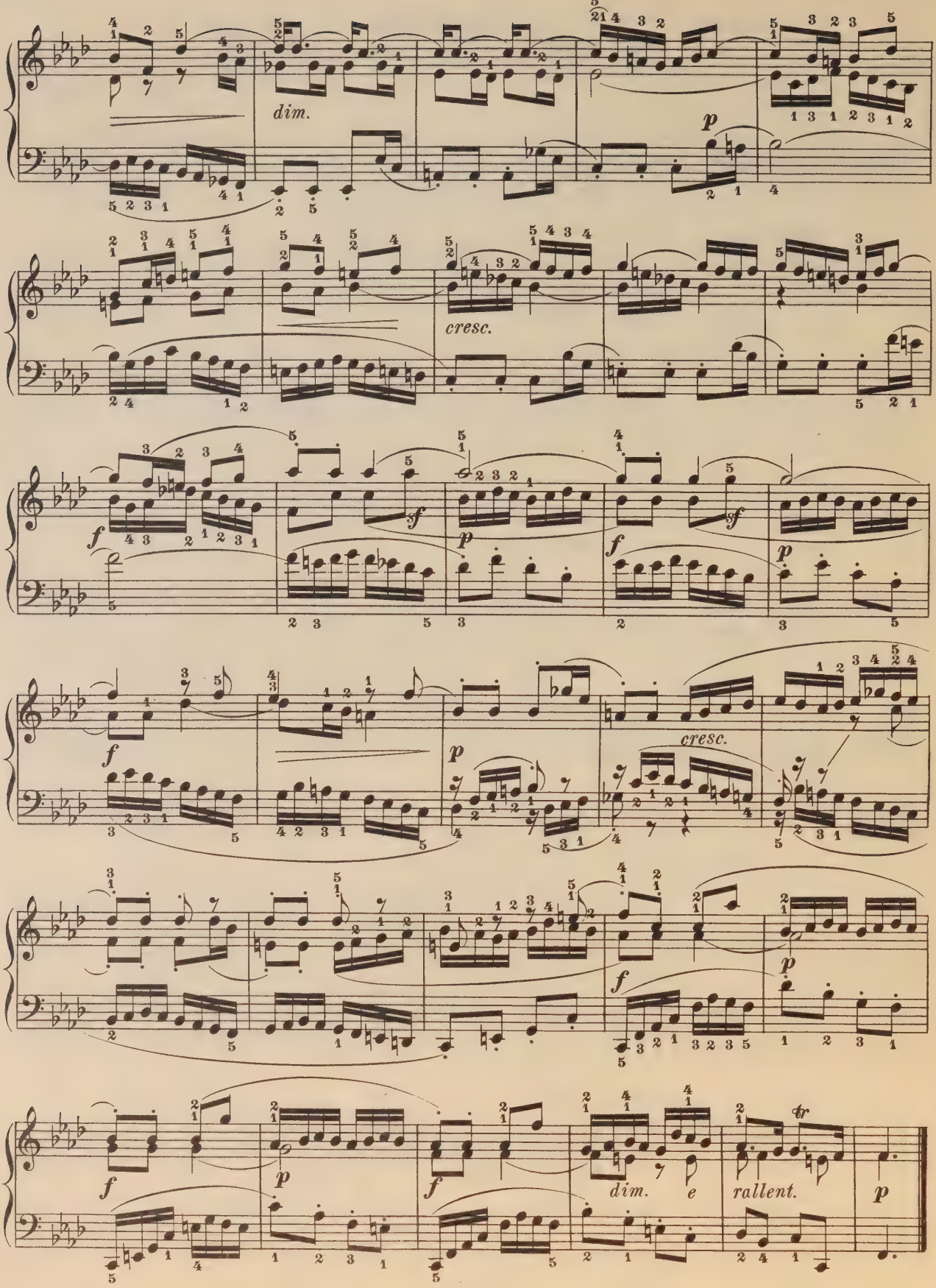

p
cresc.
f
dim.
p
p
cresc.
f
dim.
p
cresc.
f
p

Fuga XII.

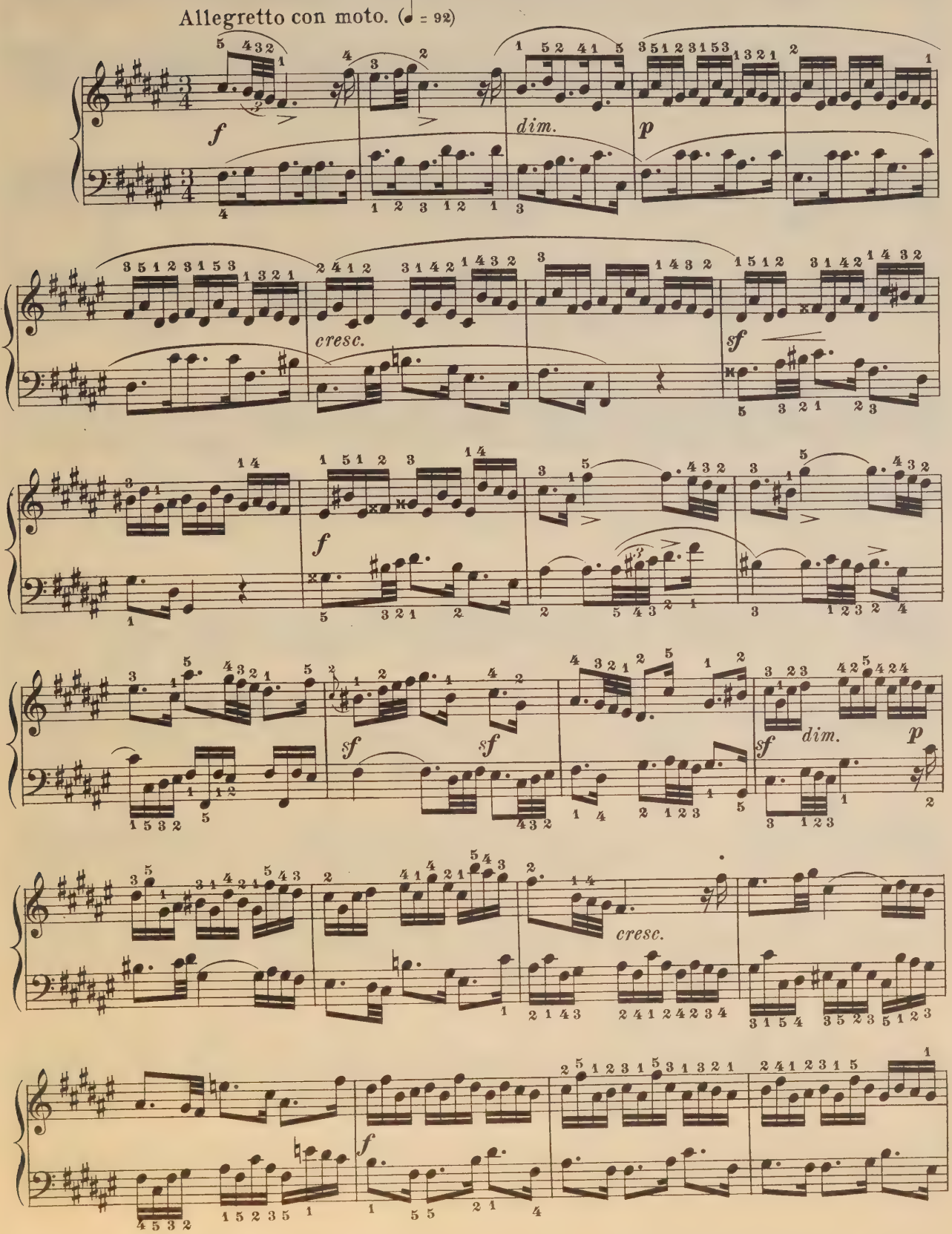
a 3 Voci.

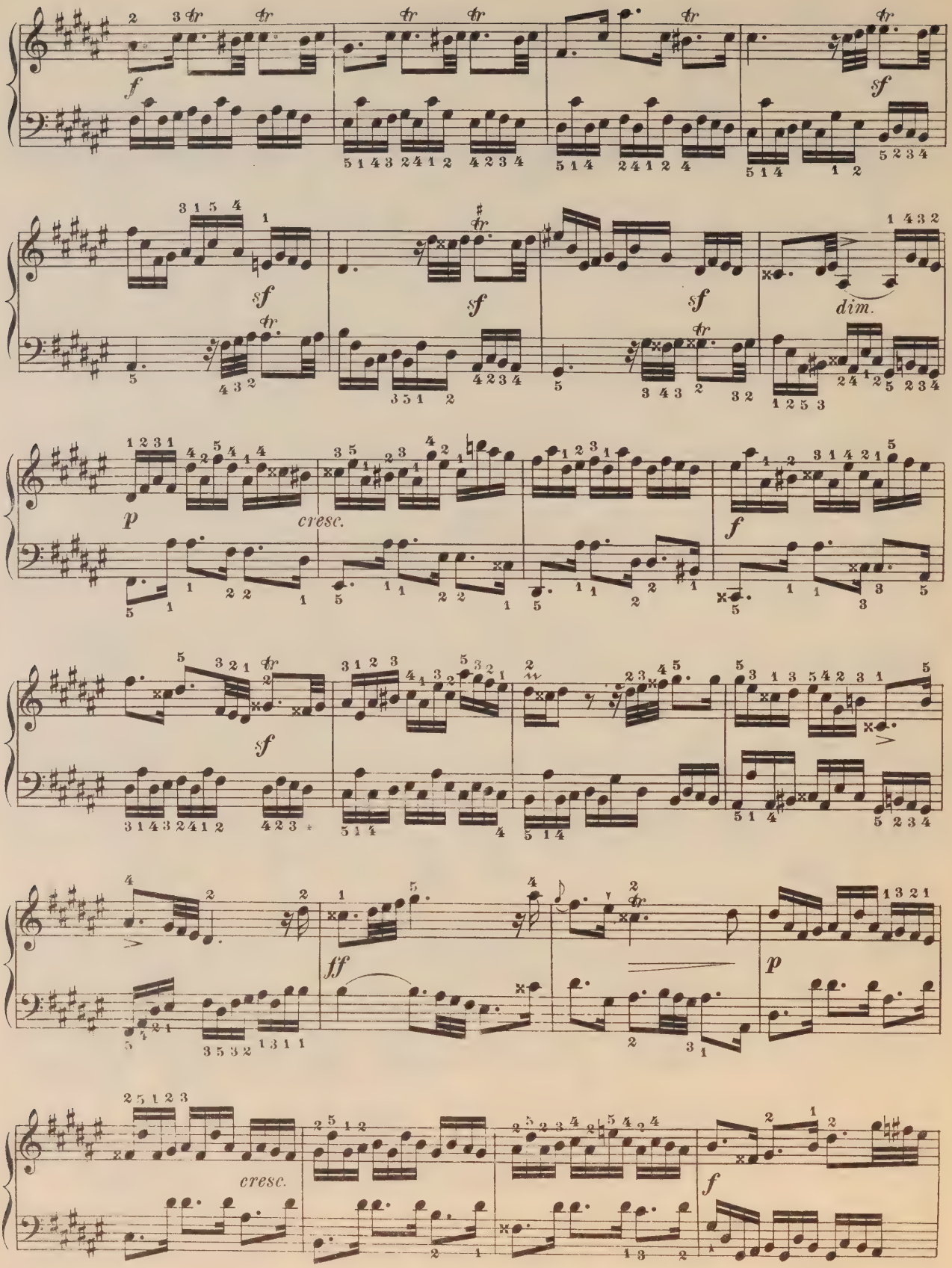


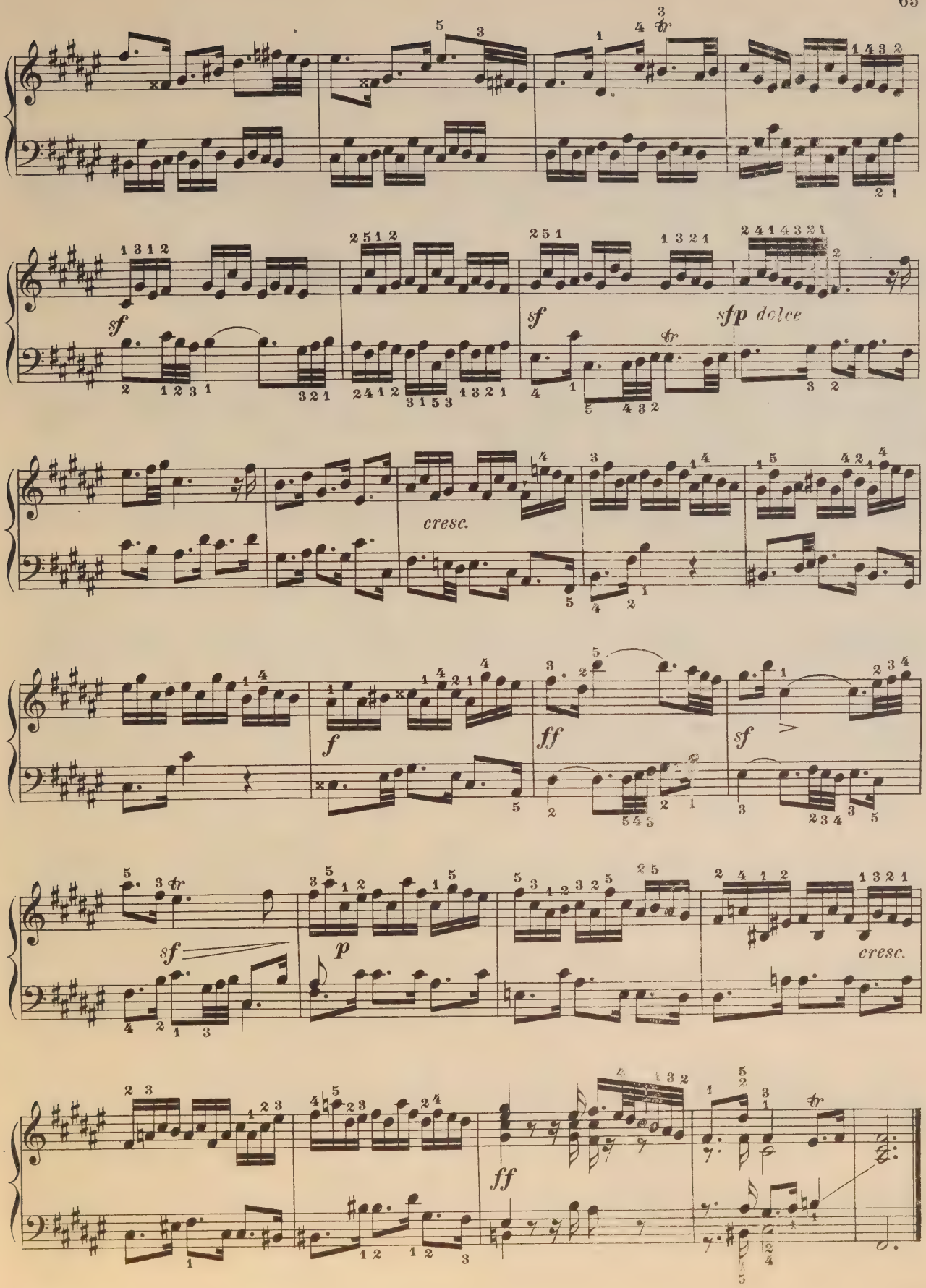

dolce
cresc.
f
sf
p
f
sf
p
f
p
cresc.
f
più f
ff


dim.
p
cresc.
f
sf
p
f
p
f
cresc.
p
f
p
f
dim.
e
rallent.
tr
p

Preludio XIII.

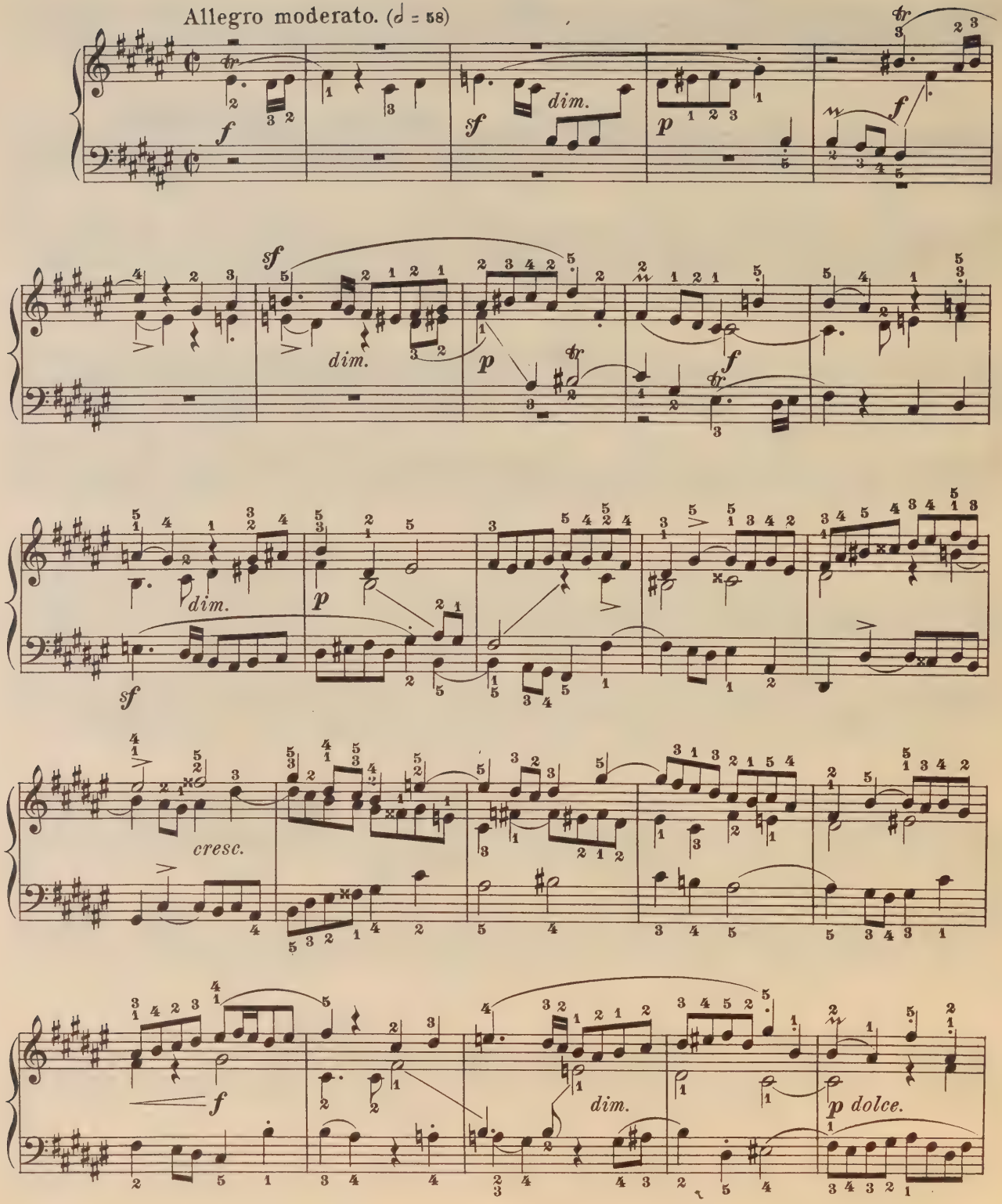


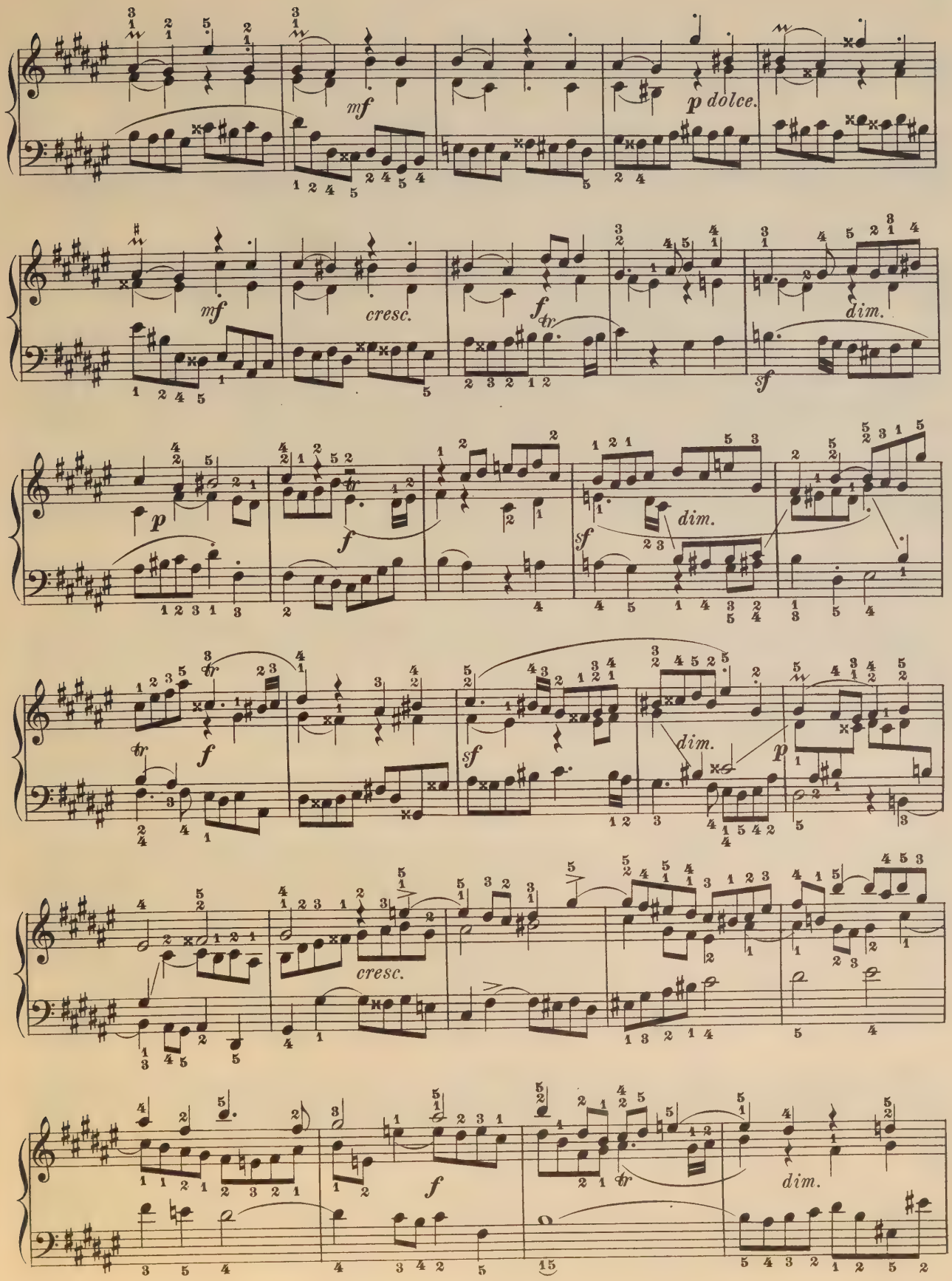

f
sf
sf
sf
dim.
p
cresc.
f
sf
ff
p
cresc.
f

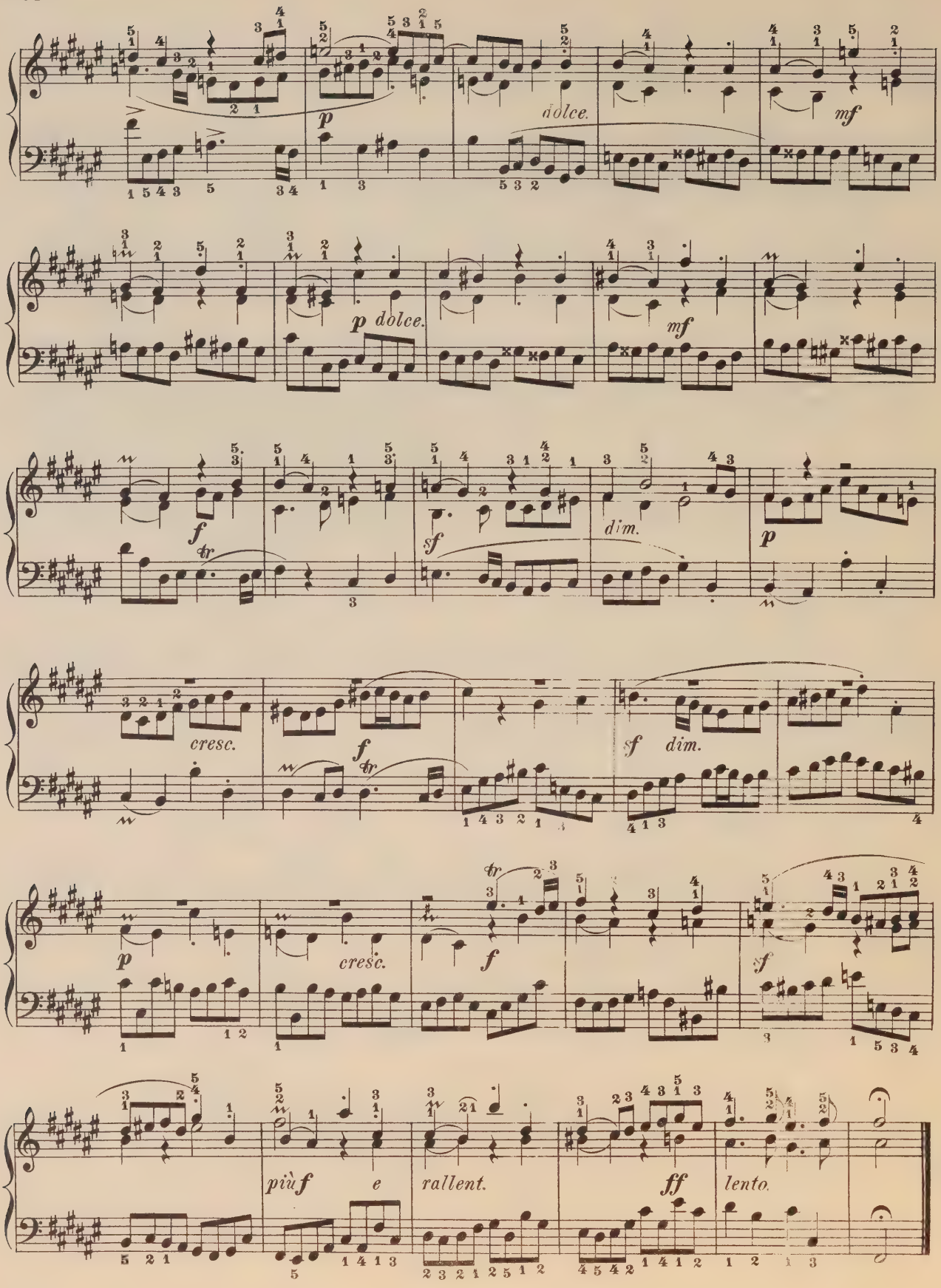

sf
sf
sfp dolce
cresc.
f
ff
sf
sf
p
cresc.
ff

Fuga XIII.

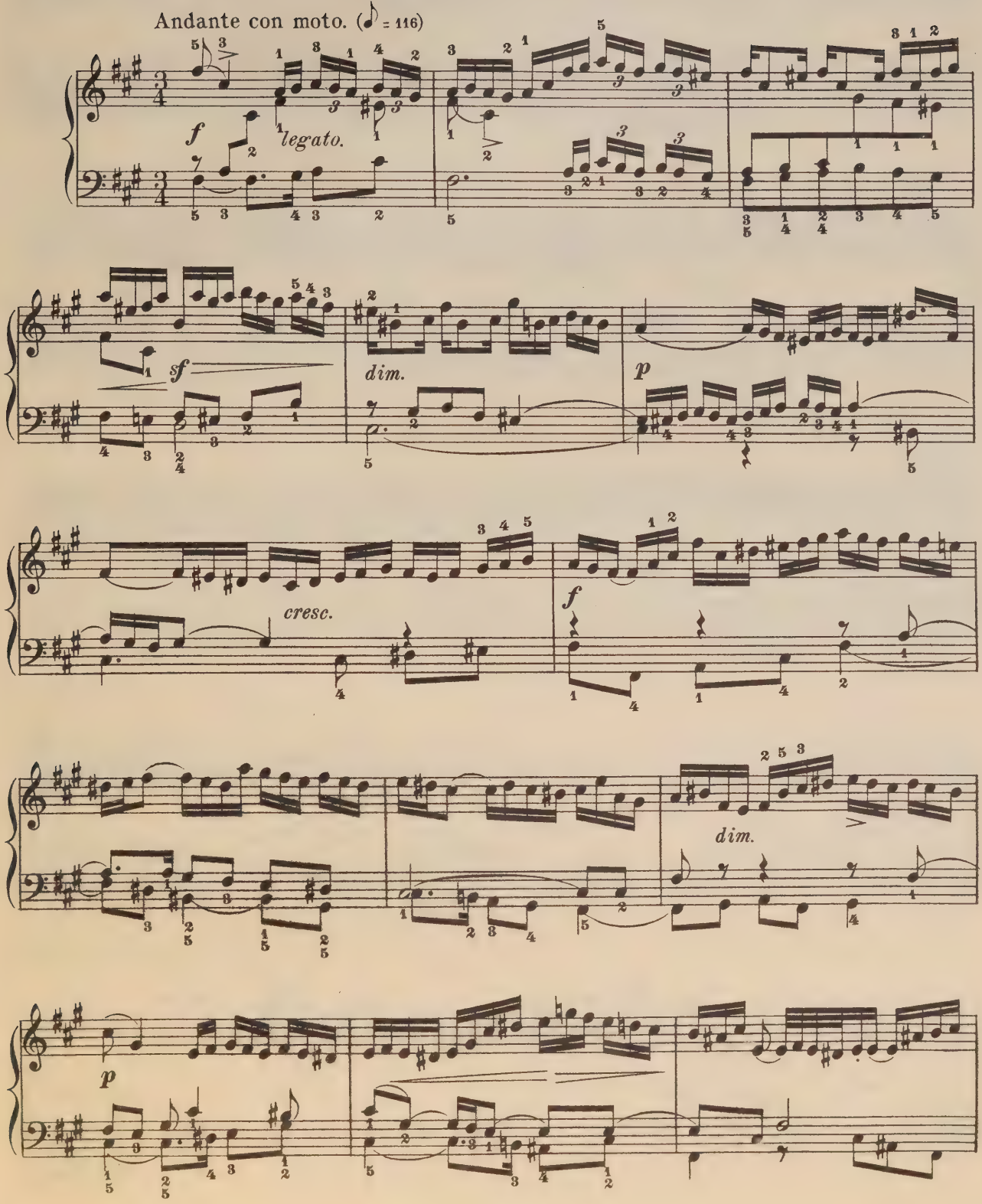
a 3 Voci.

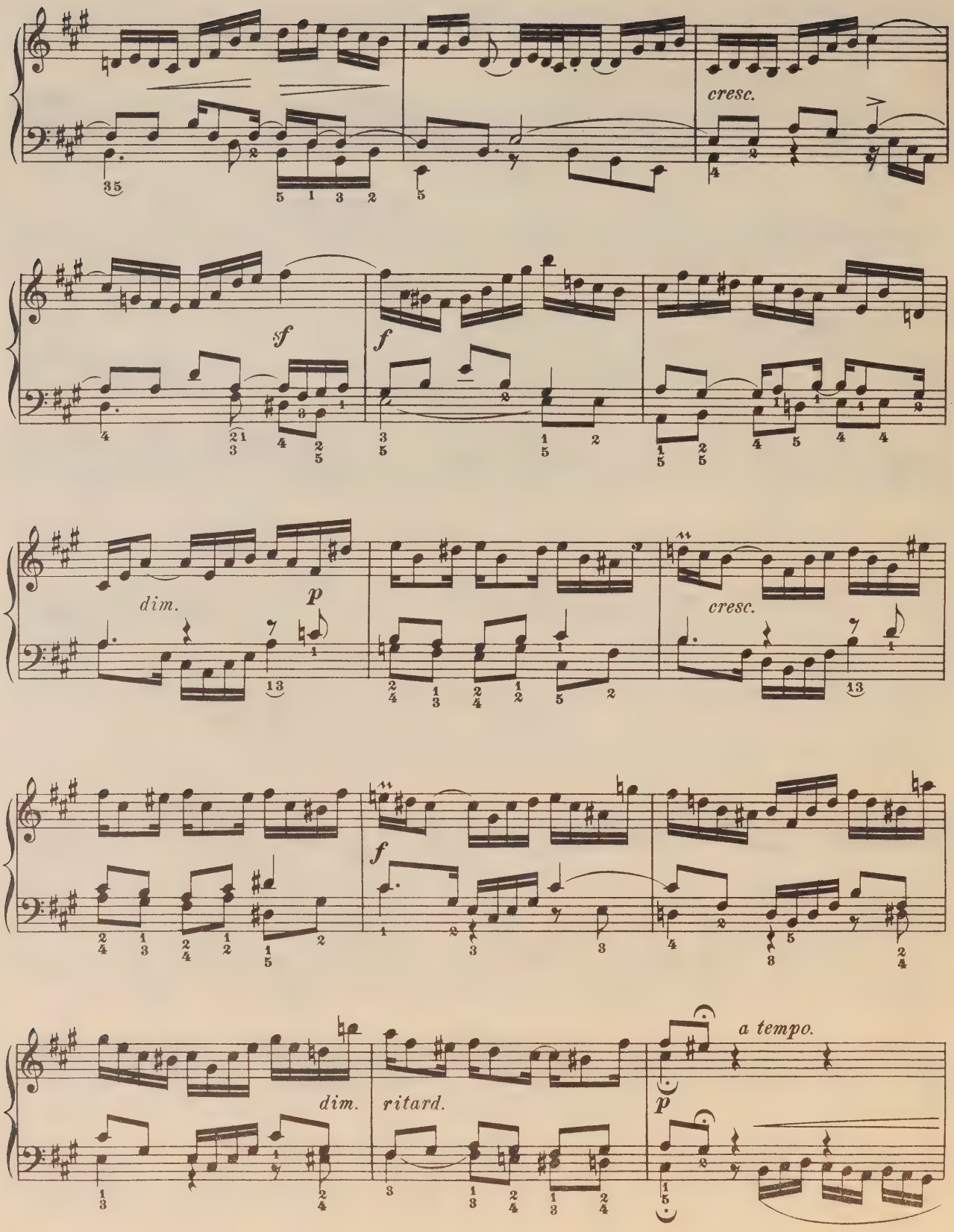


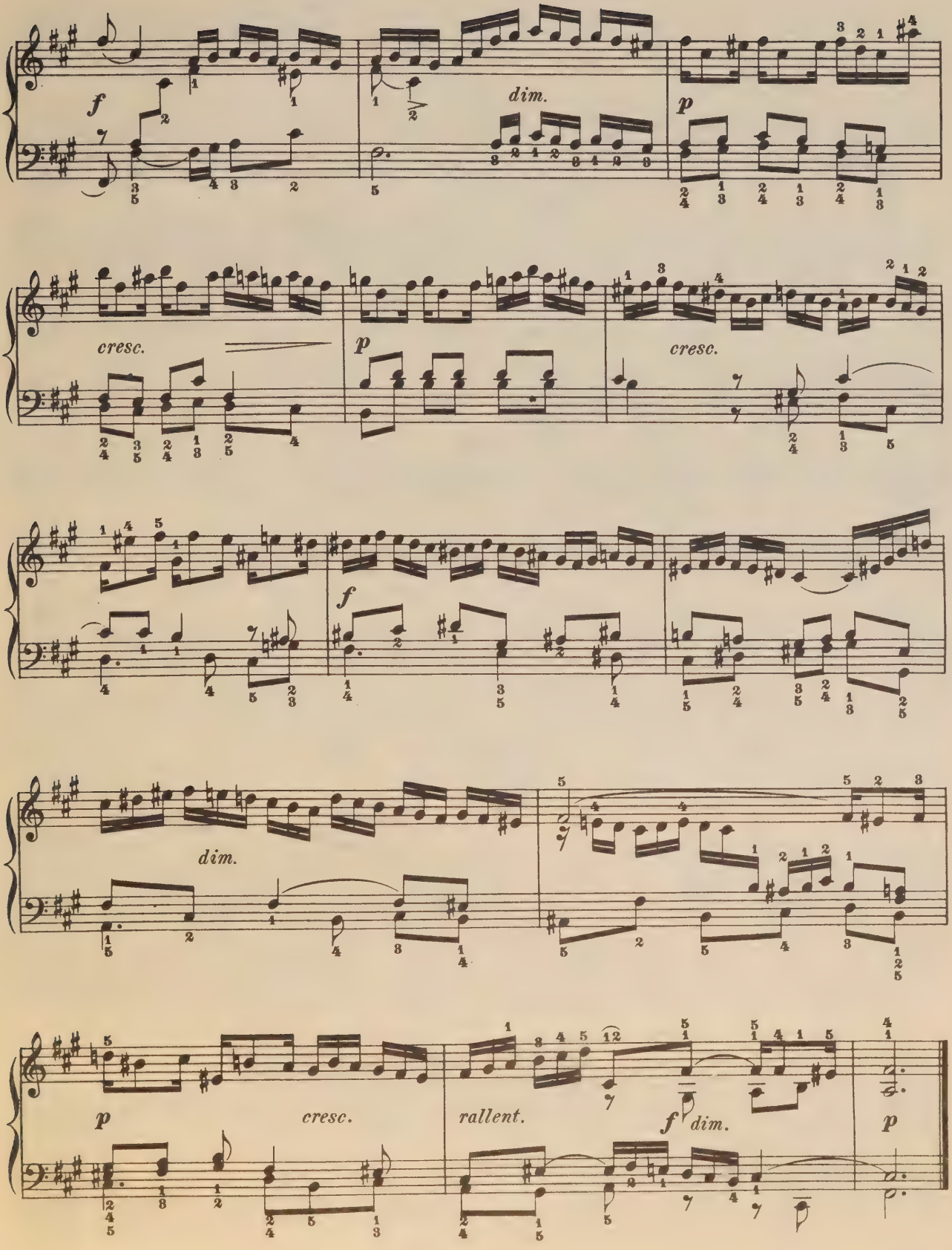

mf
p dolce.
mf
cresc.
f
tr
dim.
sf
p
f
sf
dim.
tr
f
sf
dim.
p
cresc.
f
dim.
15


p
dolce.
mf
p dolce.
mf
f
tr
sf
dim.
p
cresc.
f
tr
sf dim.
p
cresc.
f
tr
sf
più f
e
rallent.
ff
lento.

Preludio XIV.

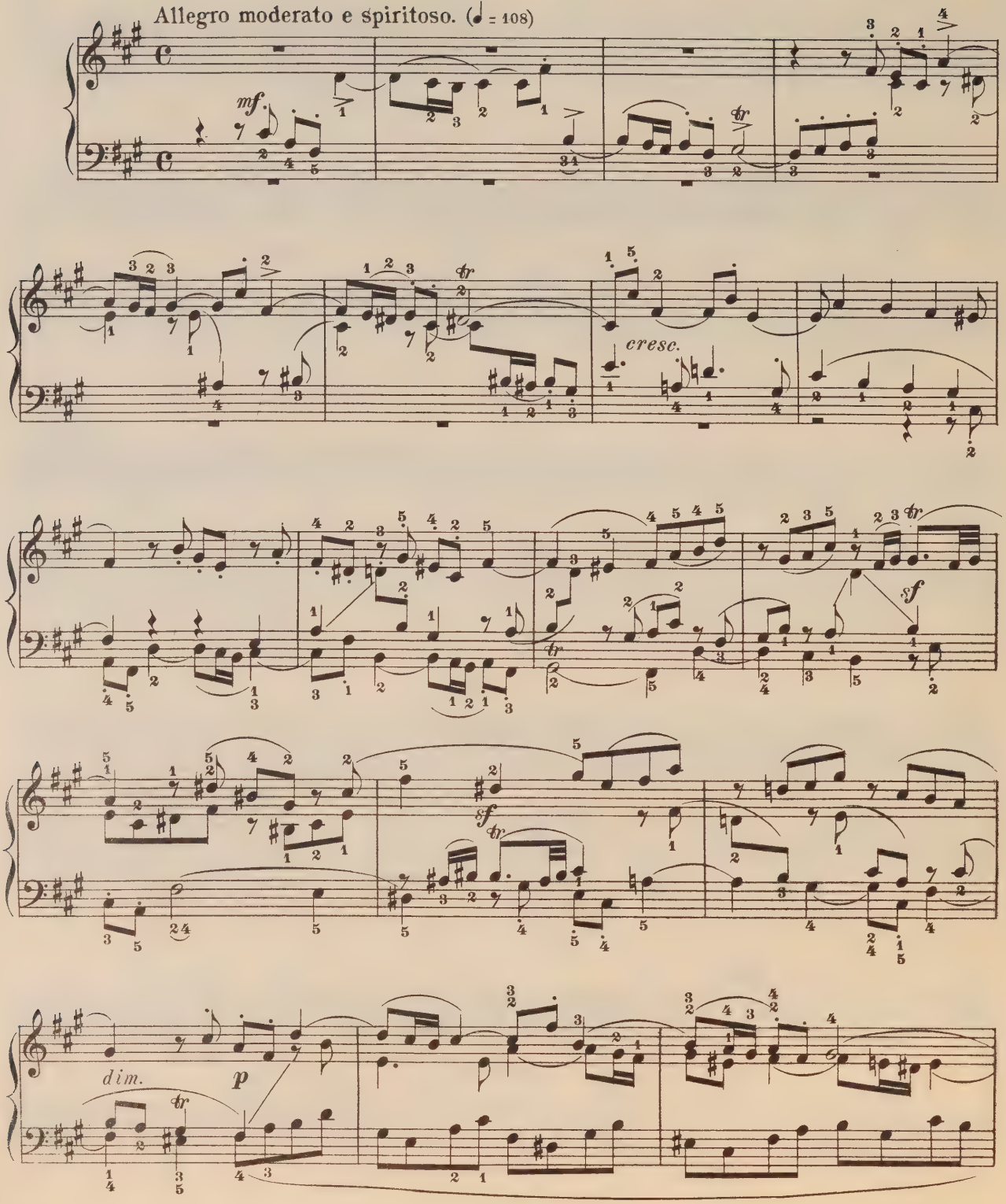


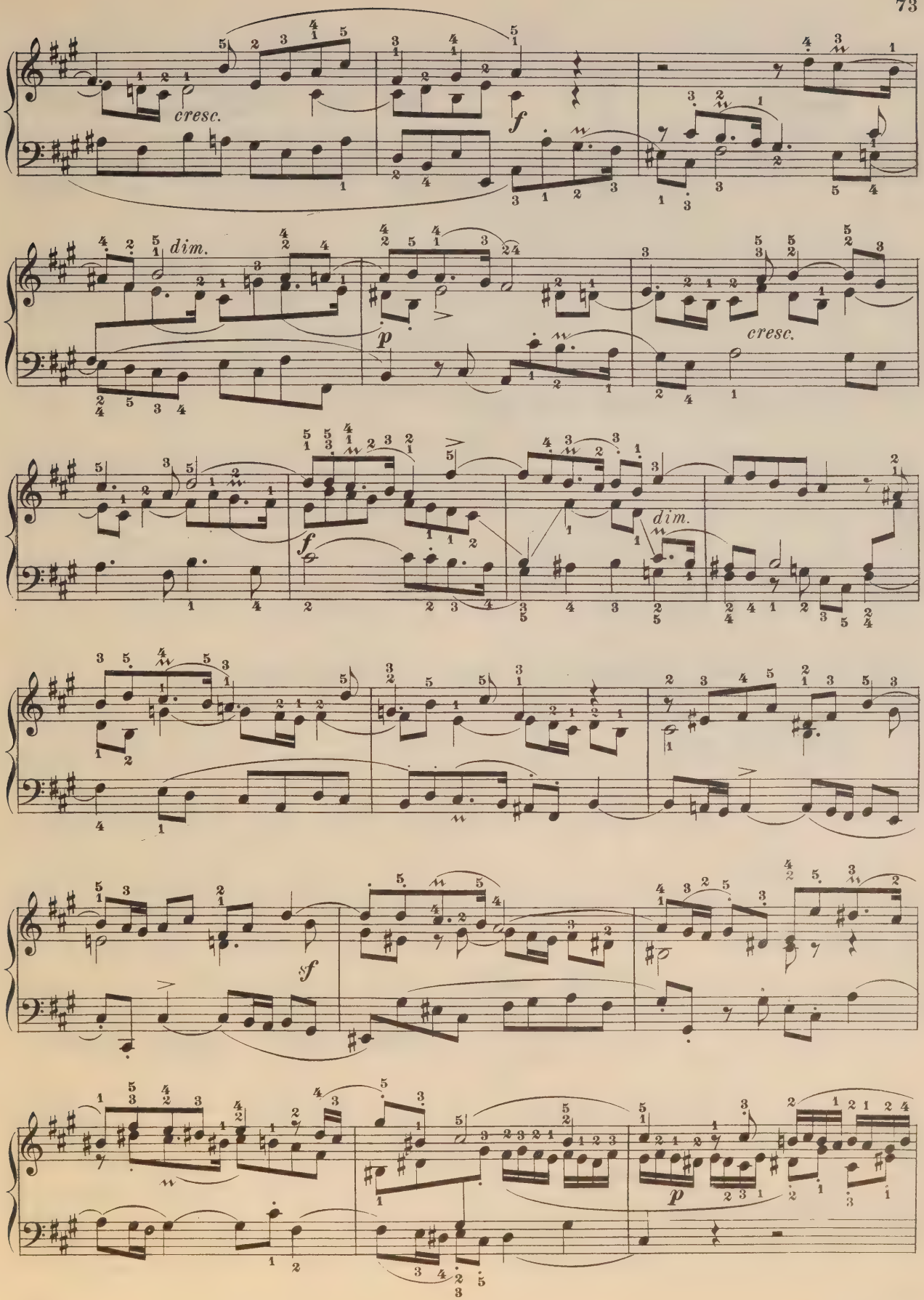

cresc.
f
f
dim.
p
cresc.
f
dim.
ritard.
a tempo.
p

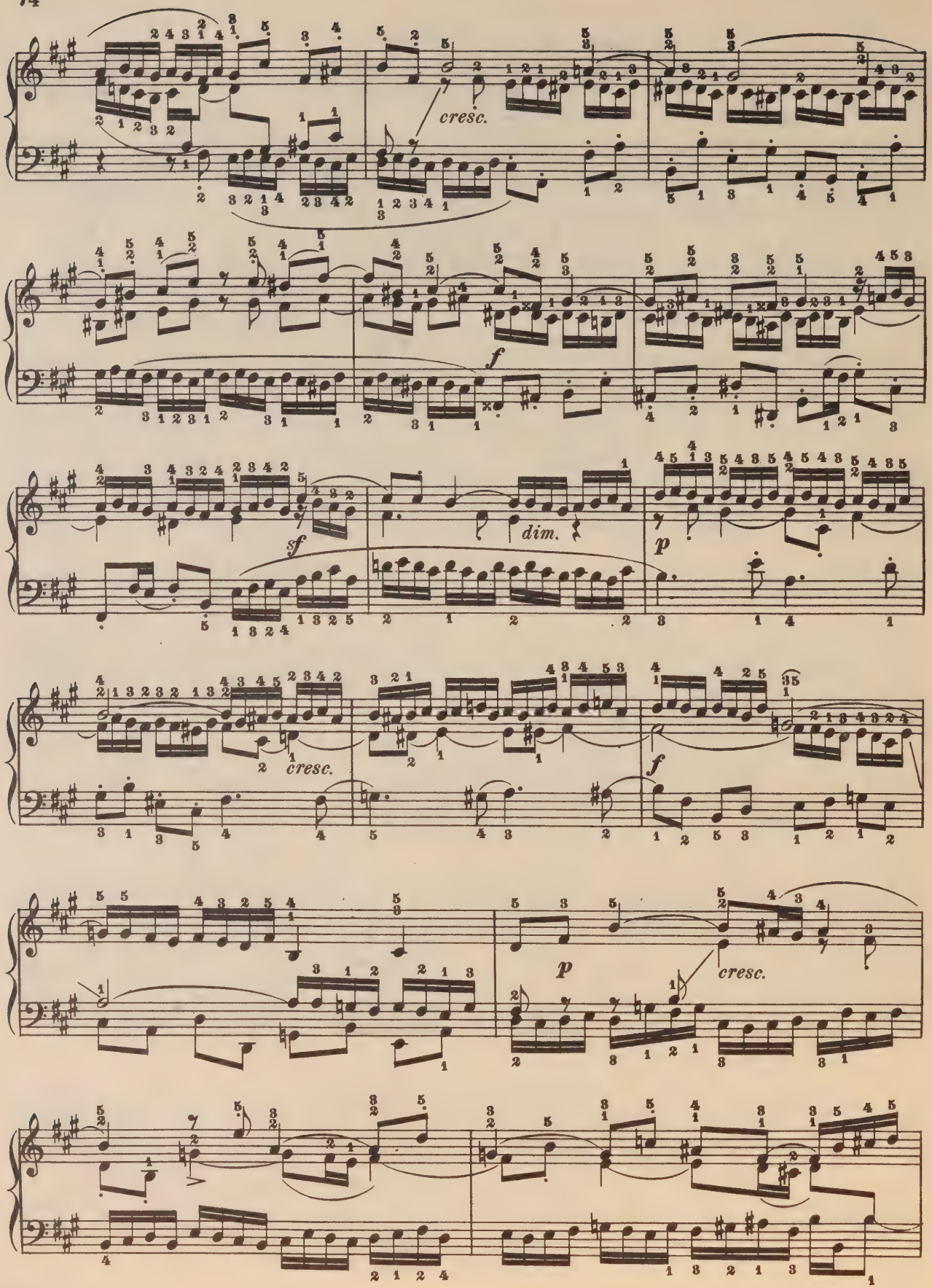

f
dim.
p
cresc.
p
cresc.
f
dim.
p
cresc.
rallent.
f
dim.
p

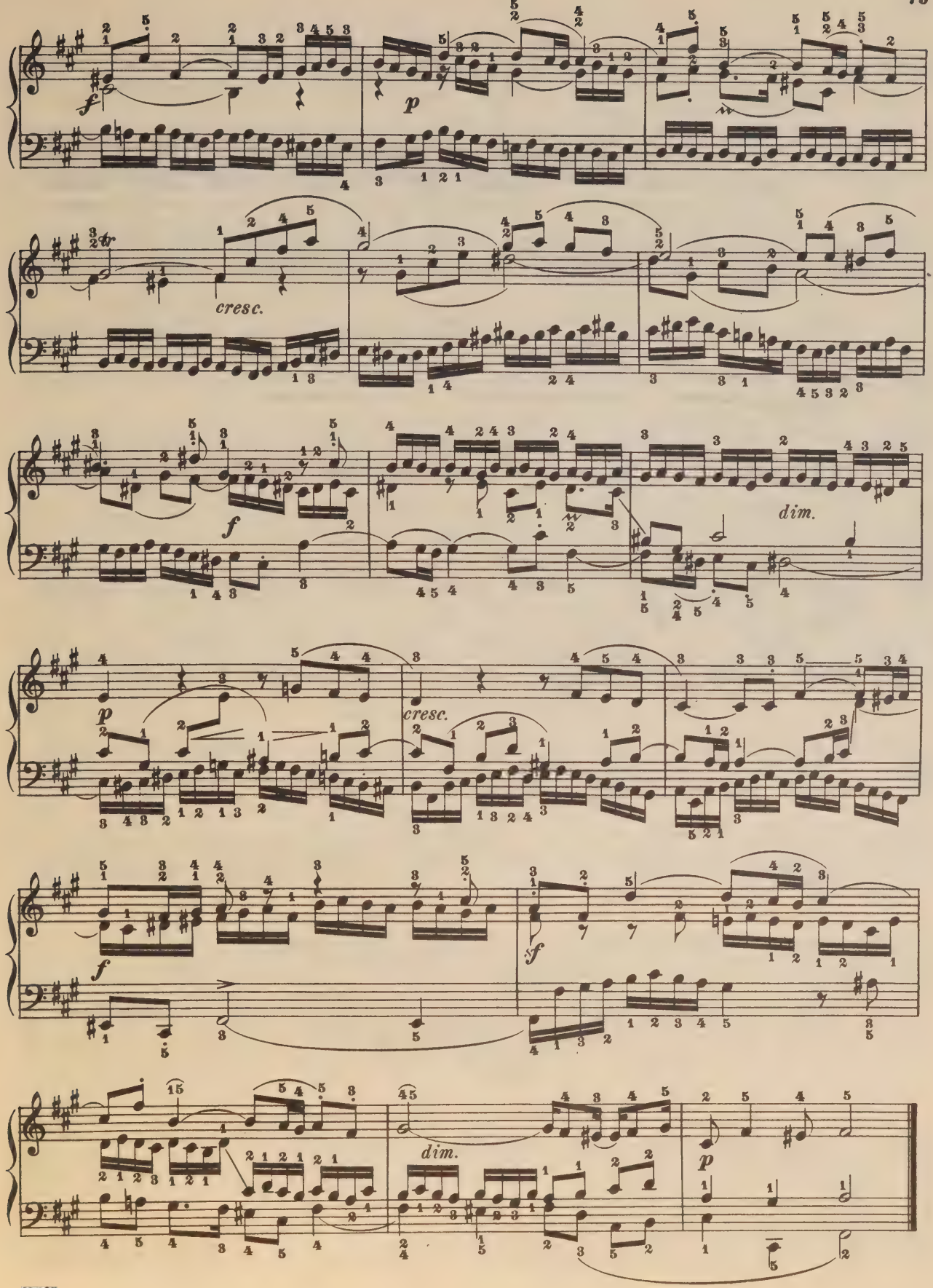
Fuga XIV.

a 3 Voci.



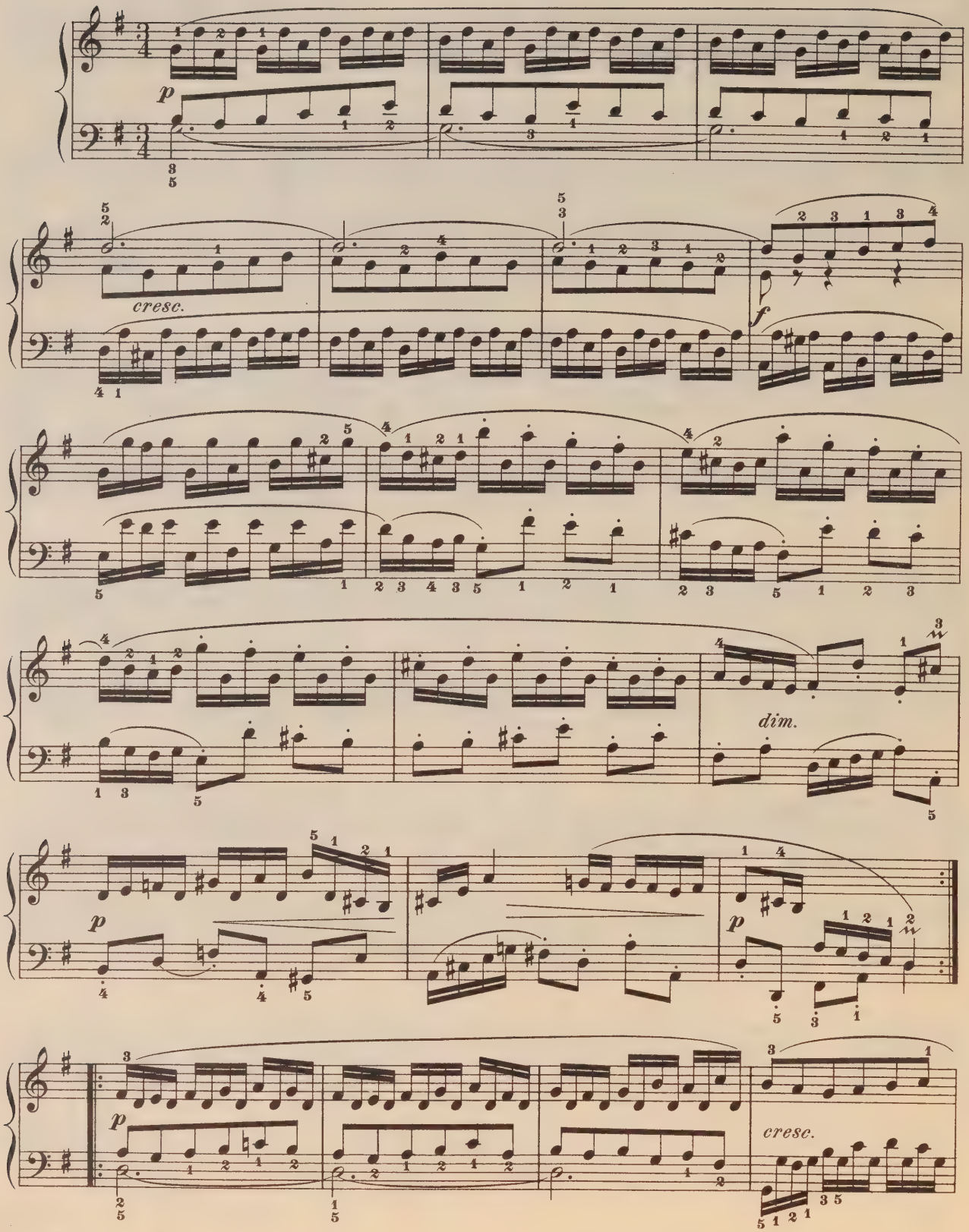

cresc.
f
dim.
p
cresc.
f
dim.
sf
p

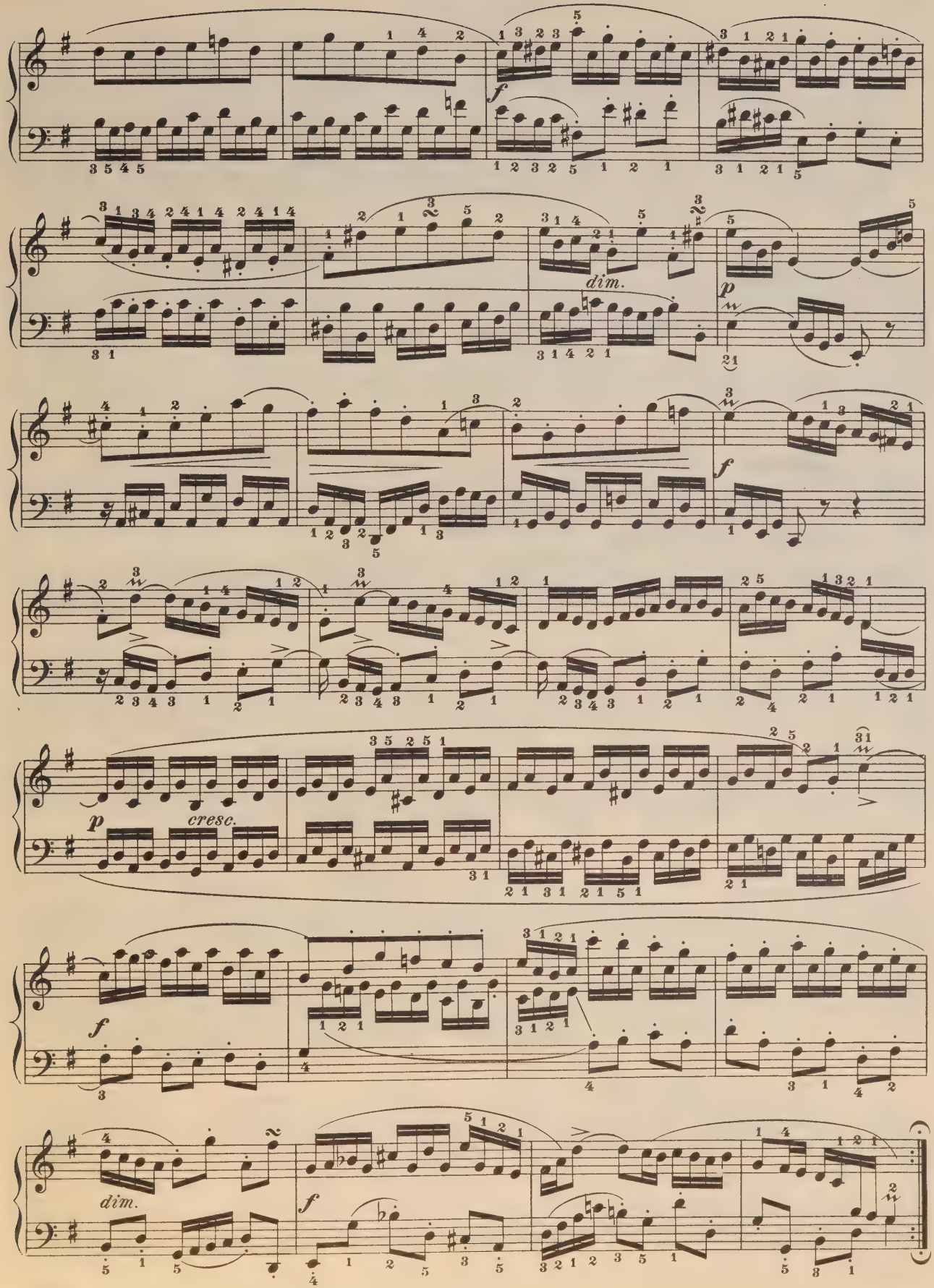

cresc.
f
sf
dim.
p
cresc.
f
p
cresc.


f
p
cresc.
f
dim.
p
cresc.
f
f
dim.
p

Preludio XV.

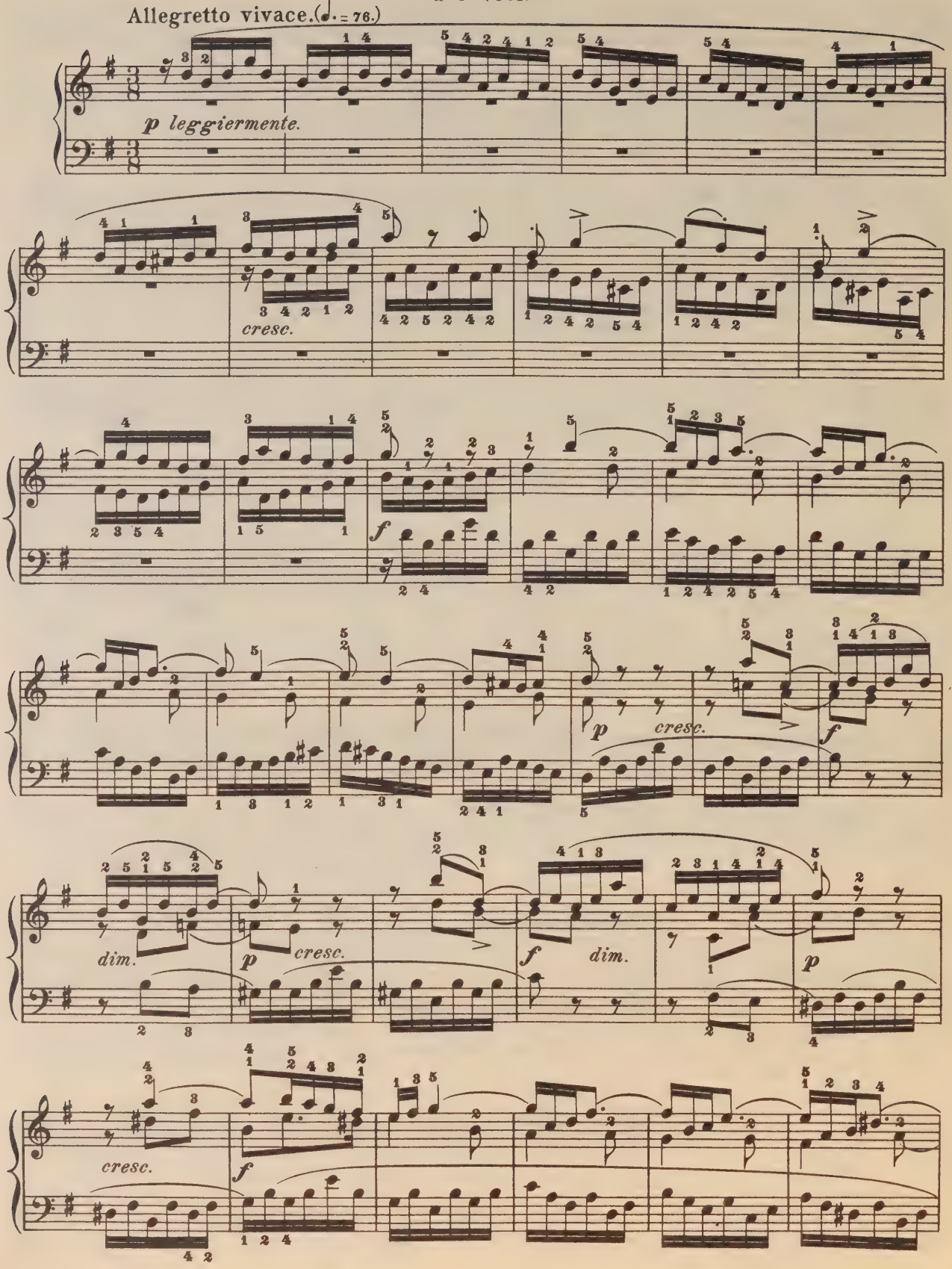
Allegro vivace. (♩ = 132.)

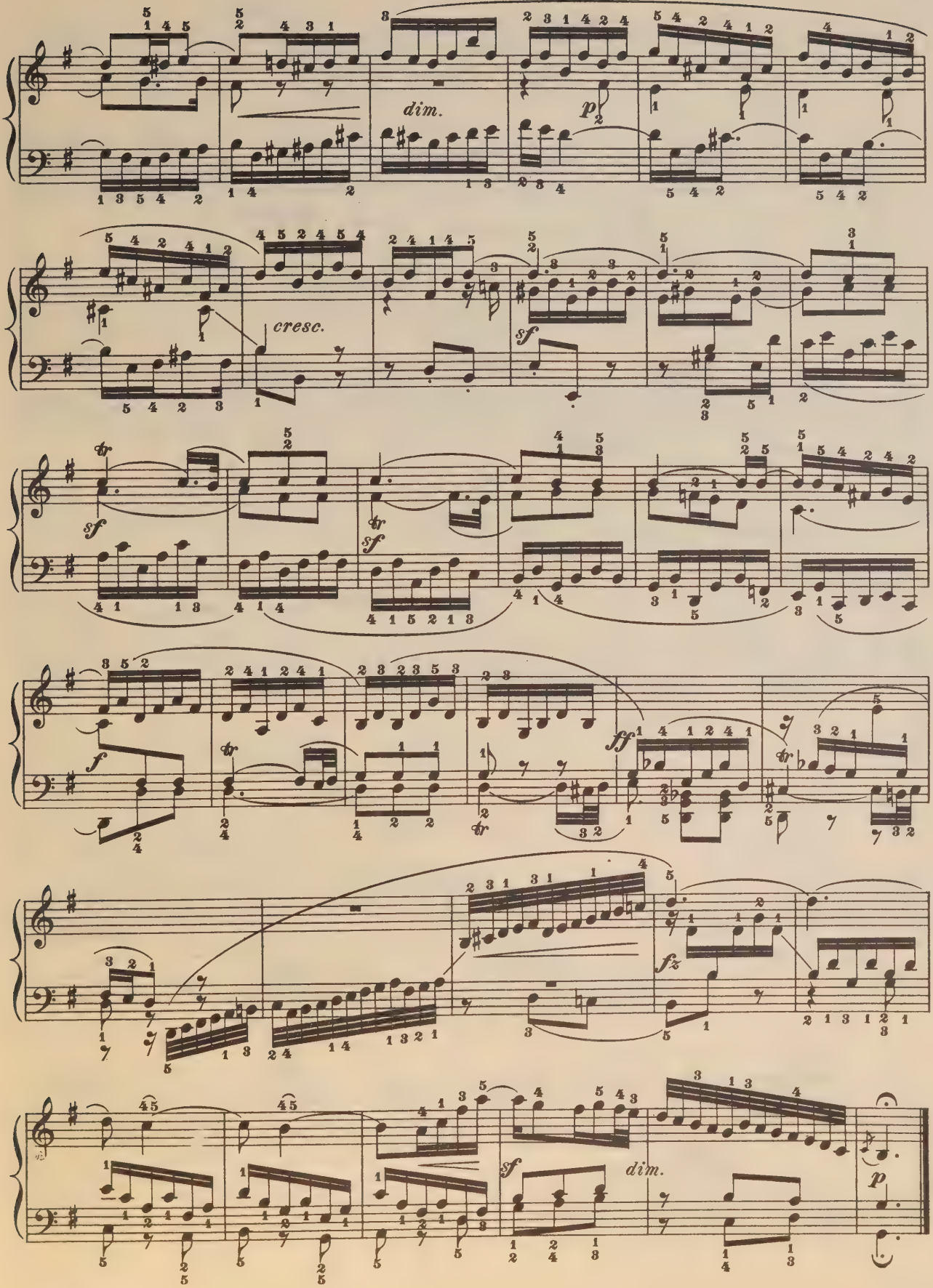



f
dim.
p
f
p
cresc.
f
dim.
f

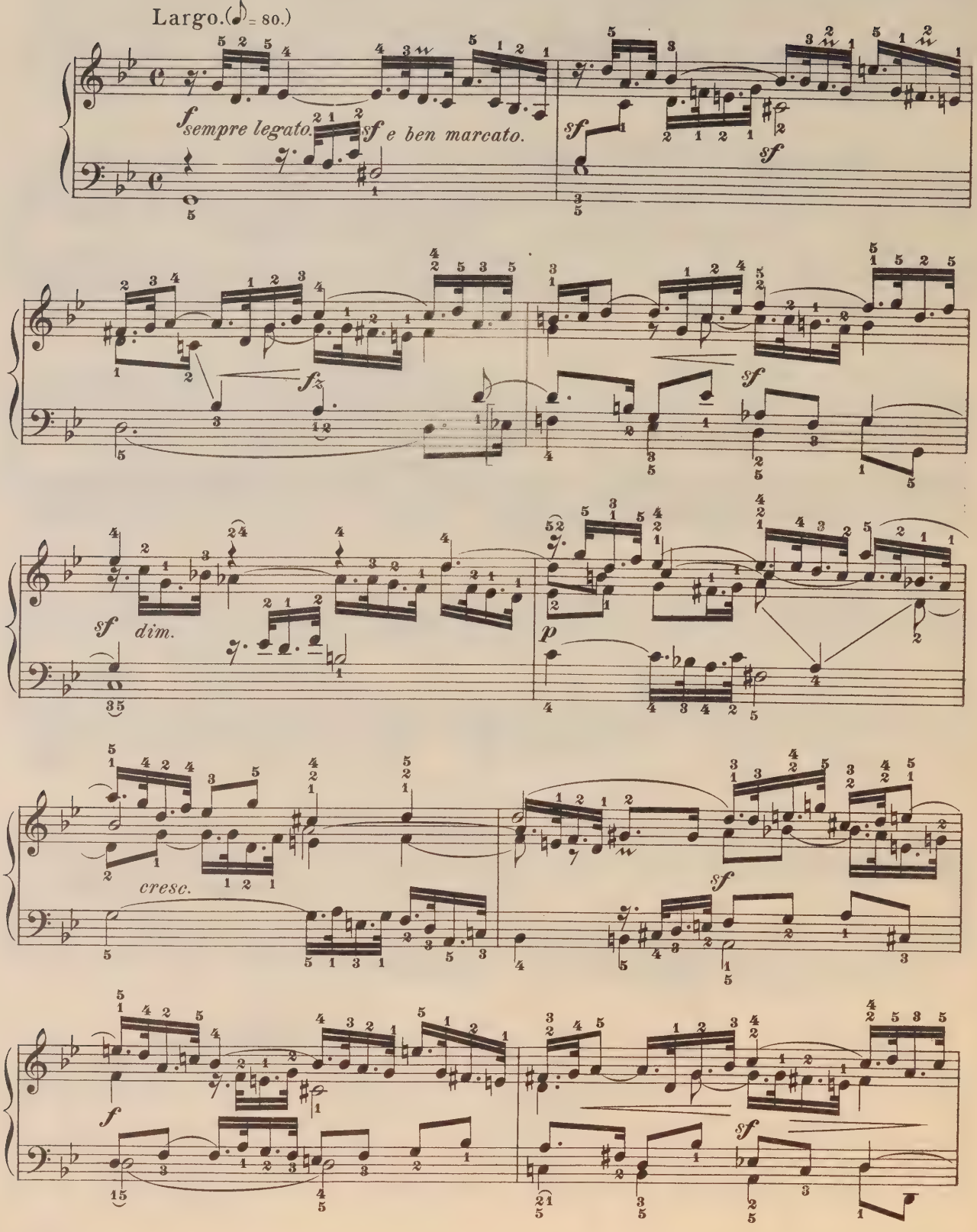
Fuga XV.

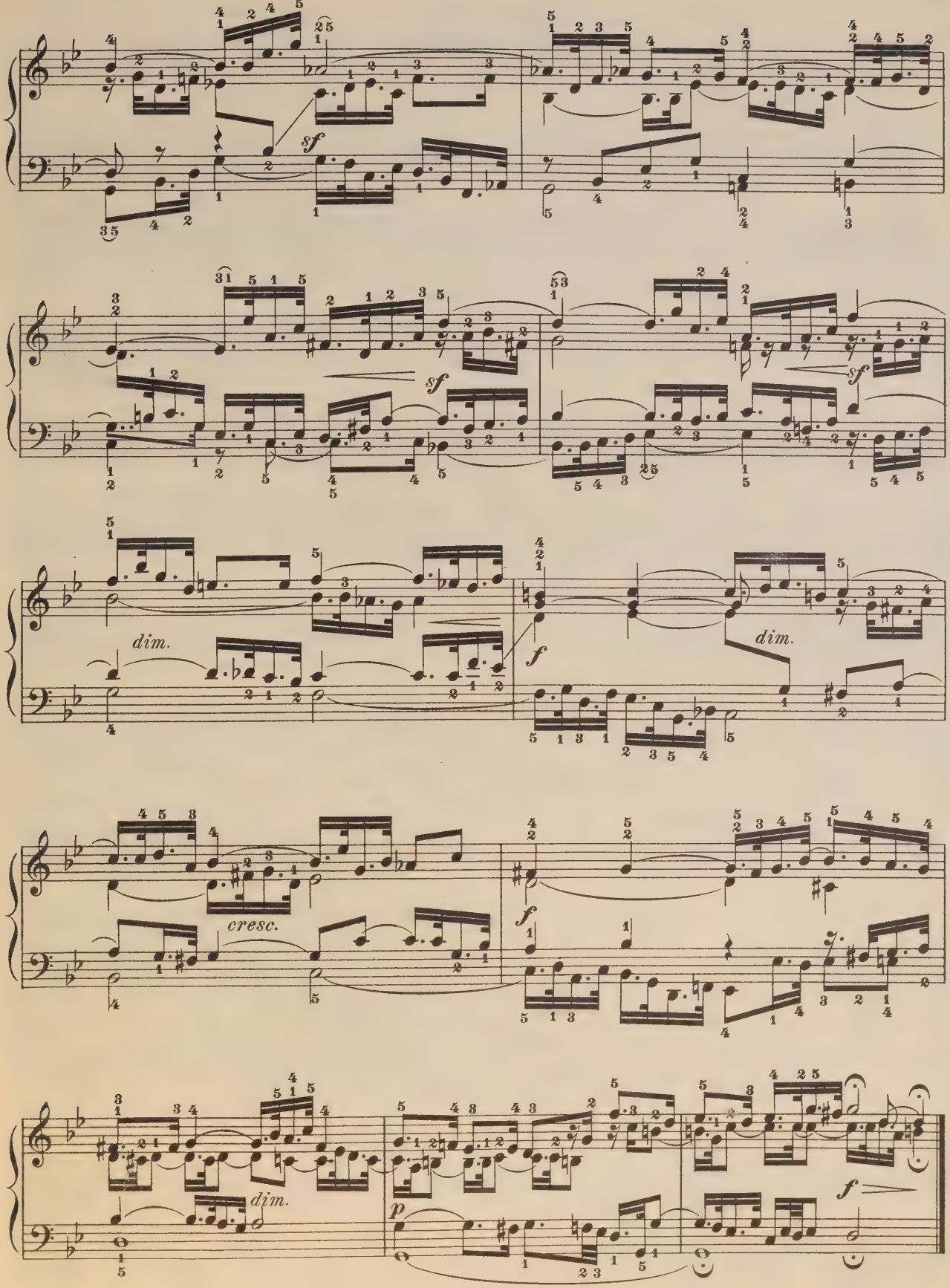
a 3 Voci.




dim.
cresc.
sf
ff
fz
p
dim.

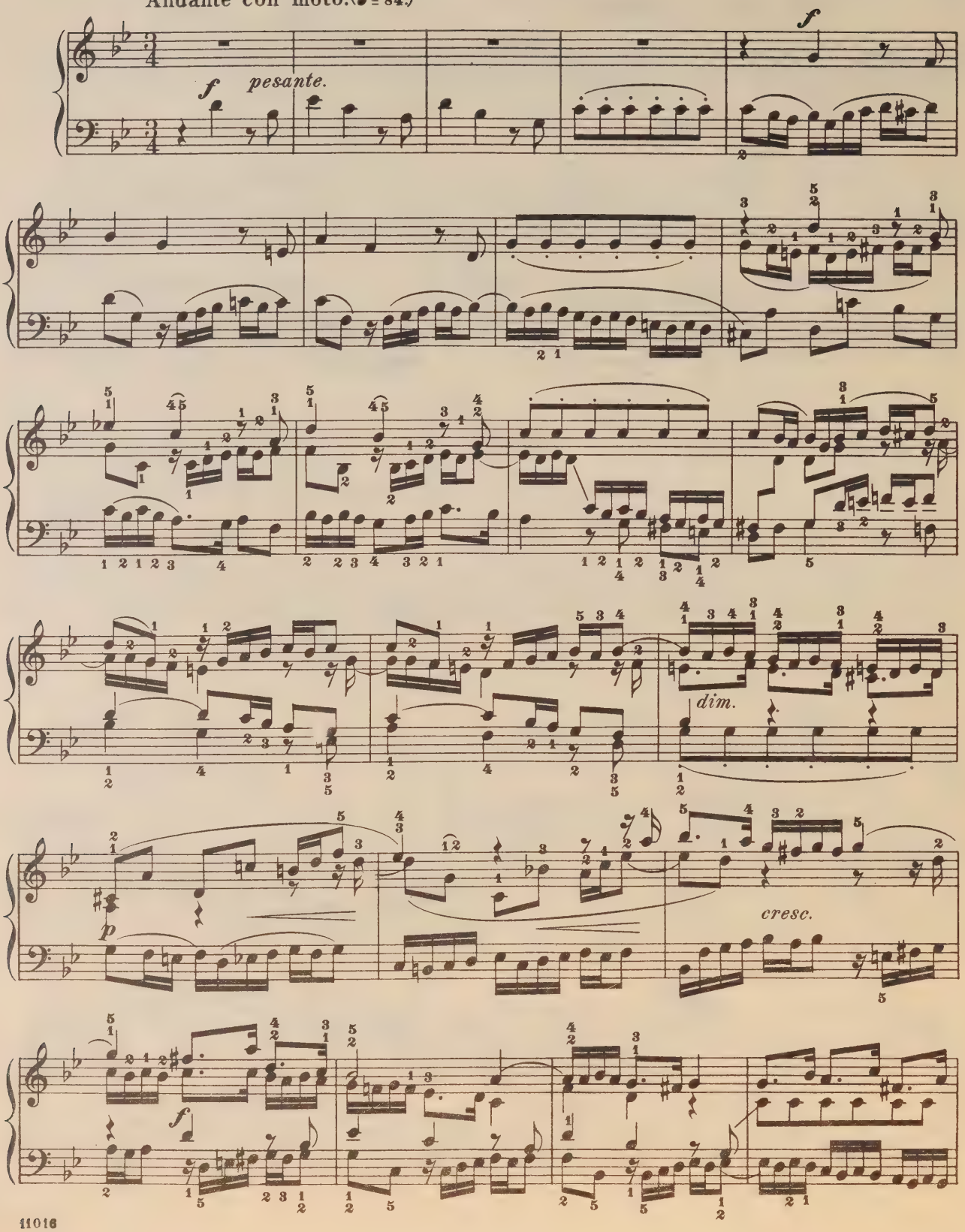
Preludio XVI.

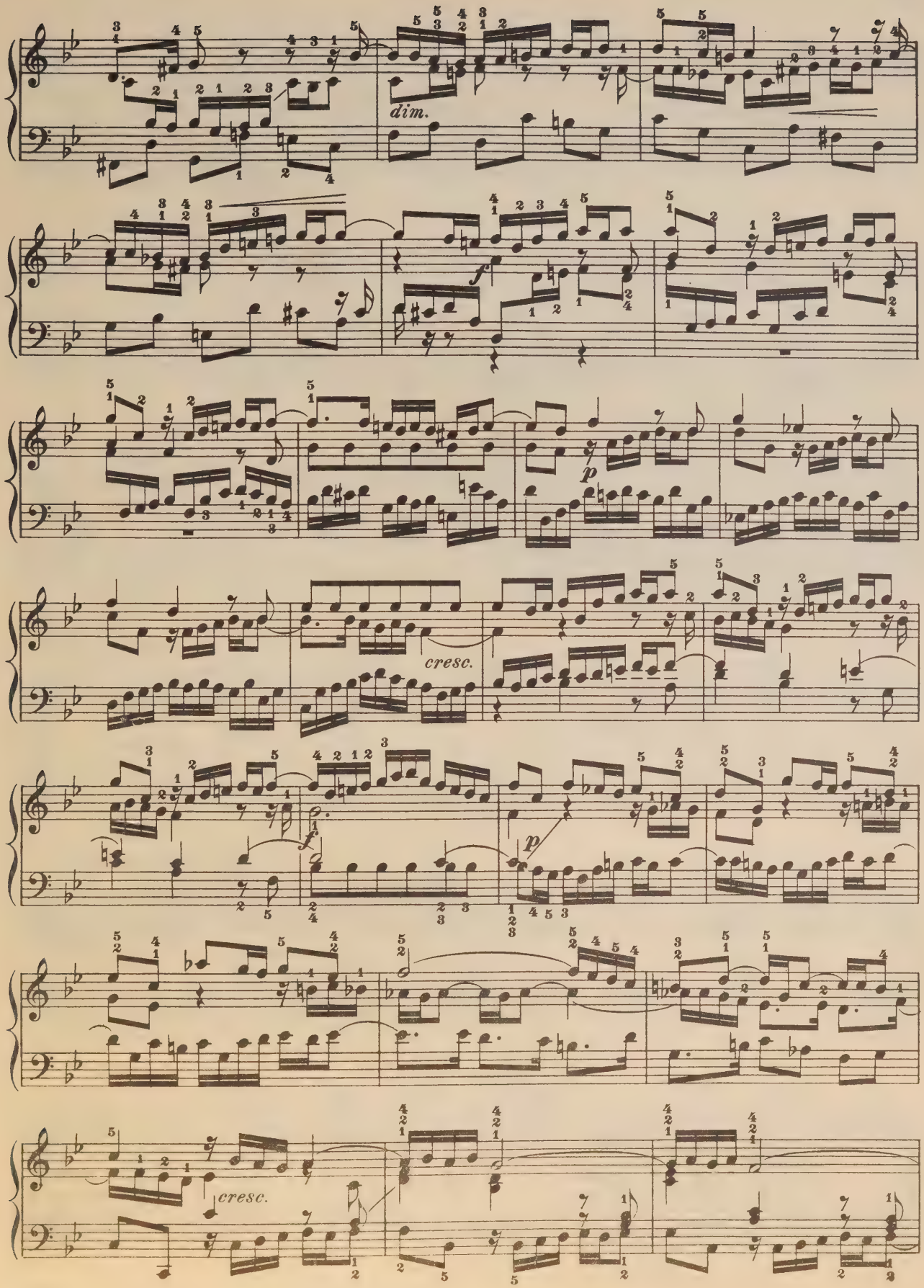


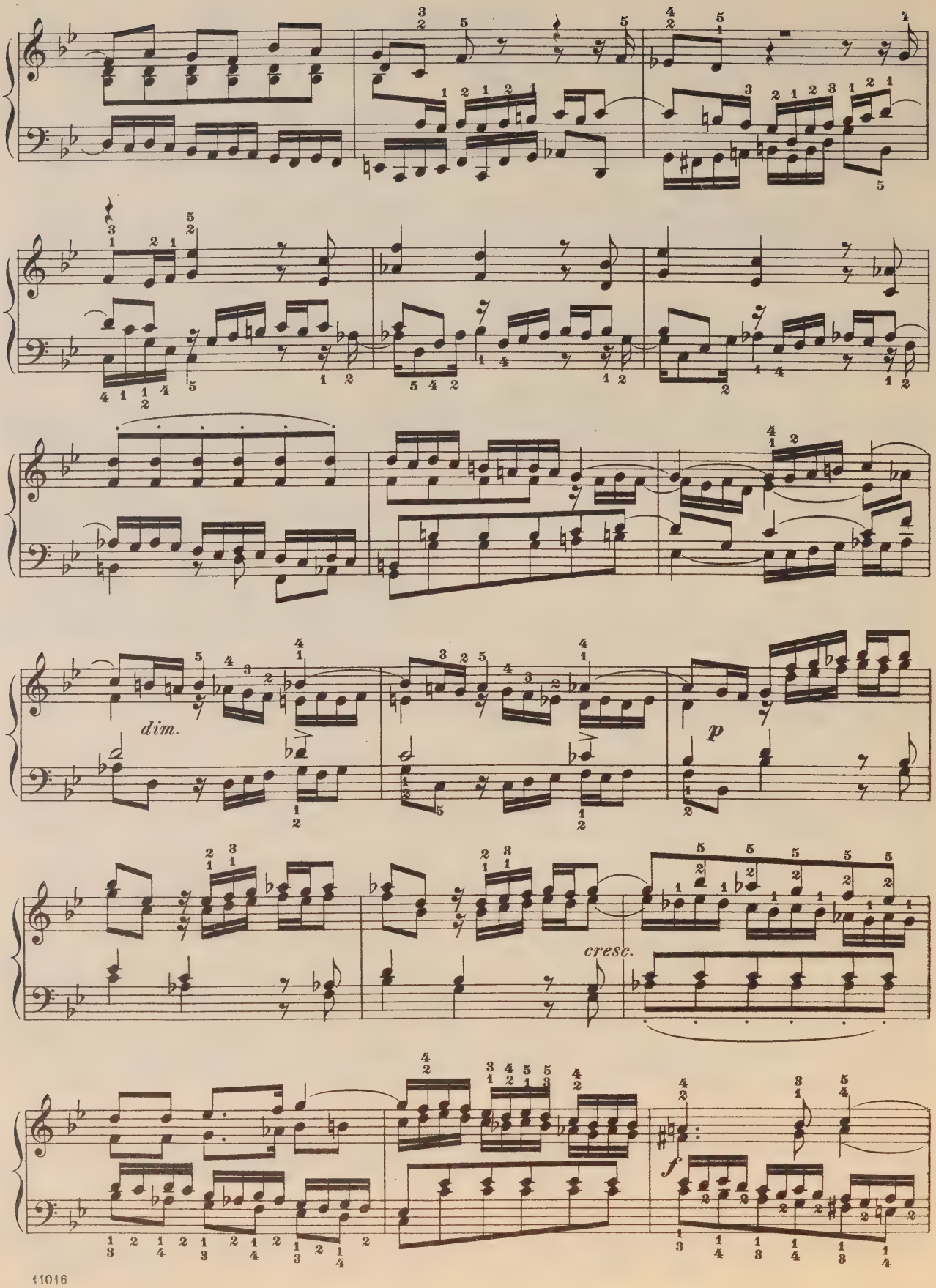

sf
sf
sf
dim.
f
dim.
cresc.
f
dim.
p
f

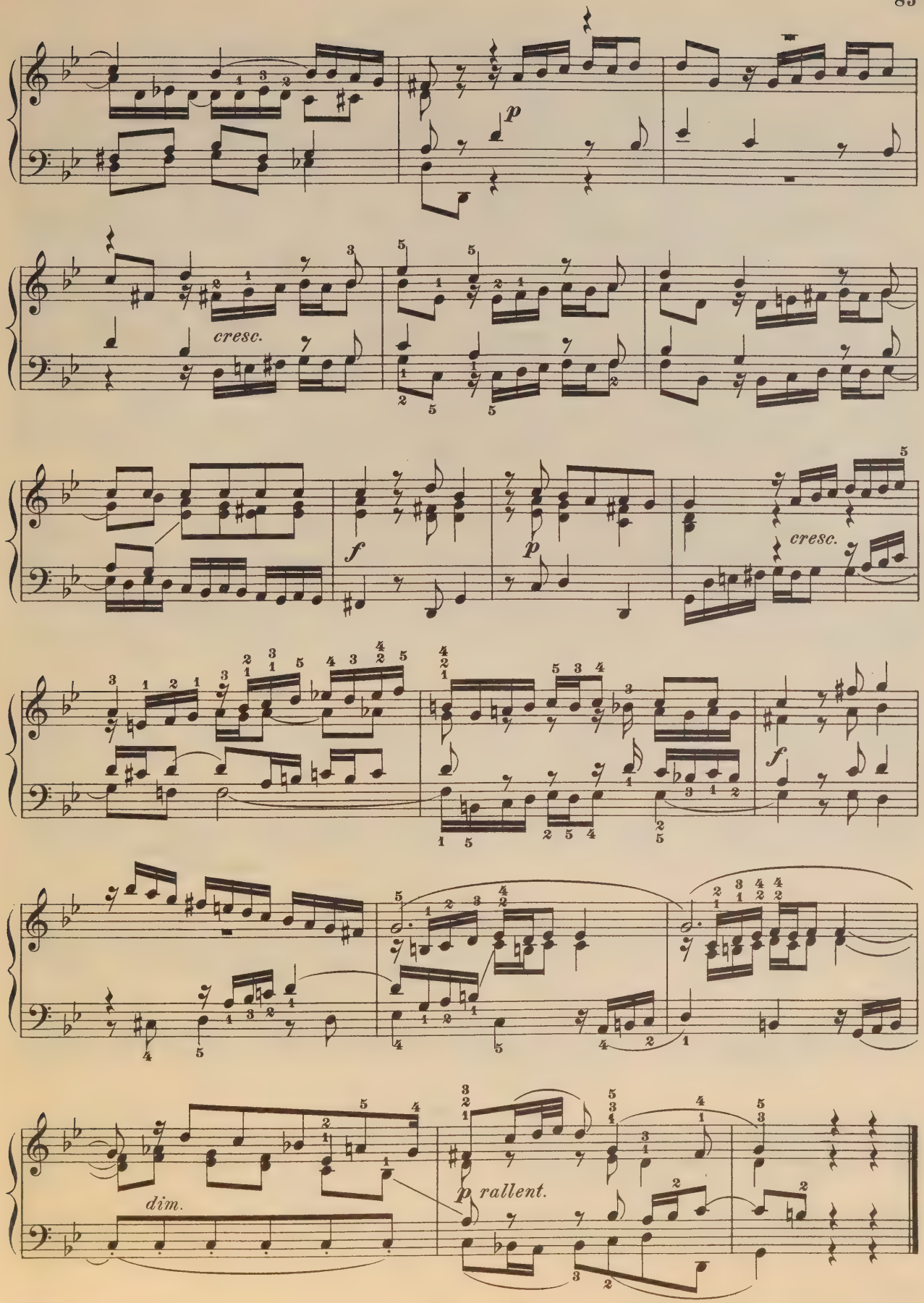
Fuga XVI.

a 4 Voci.

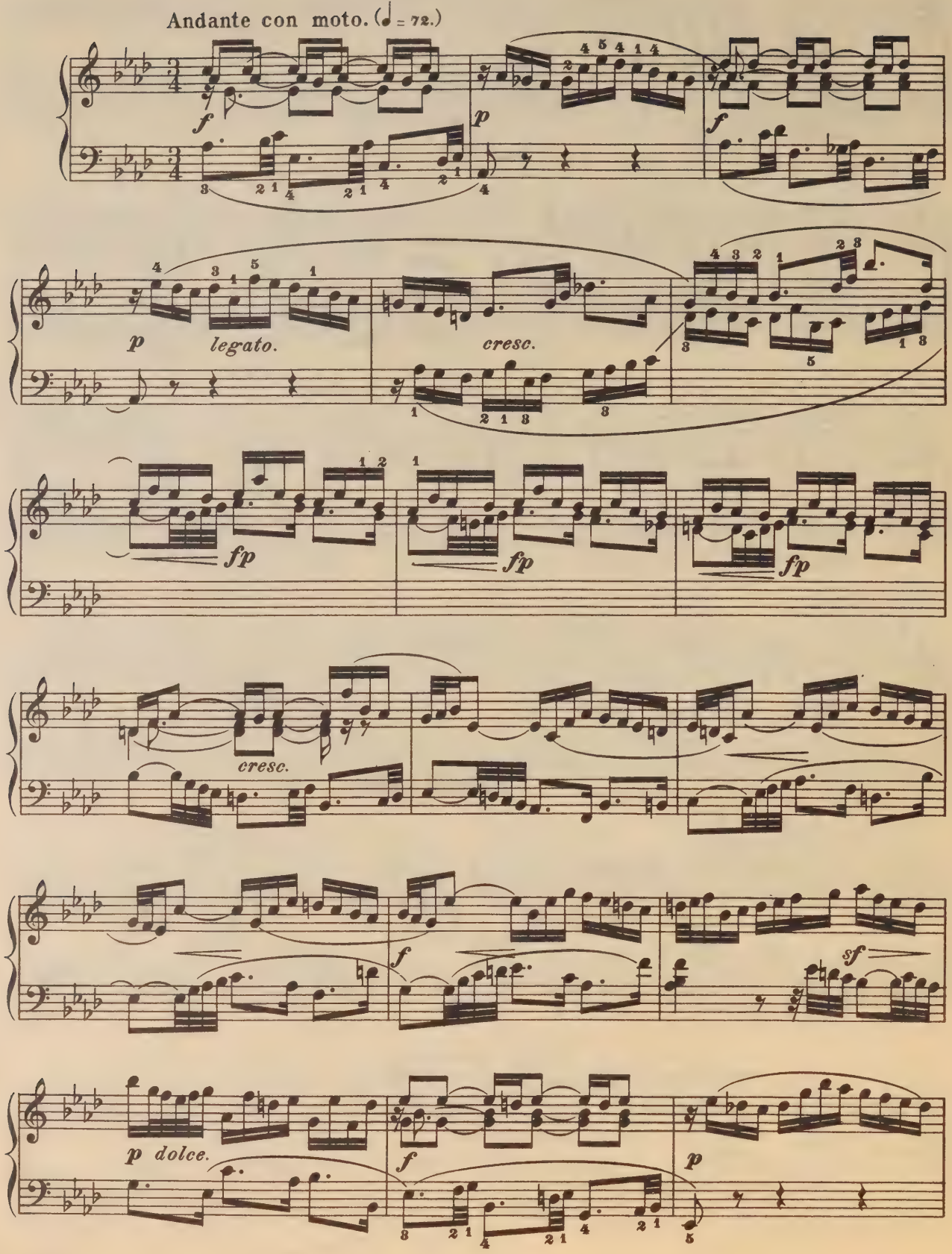


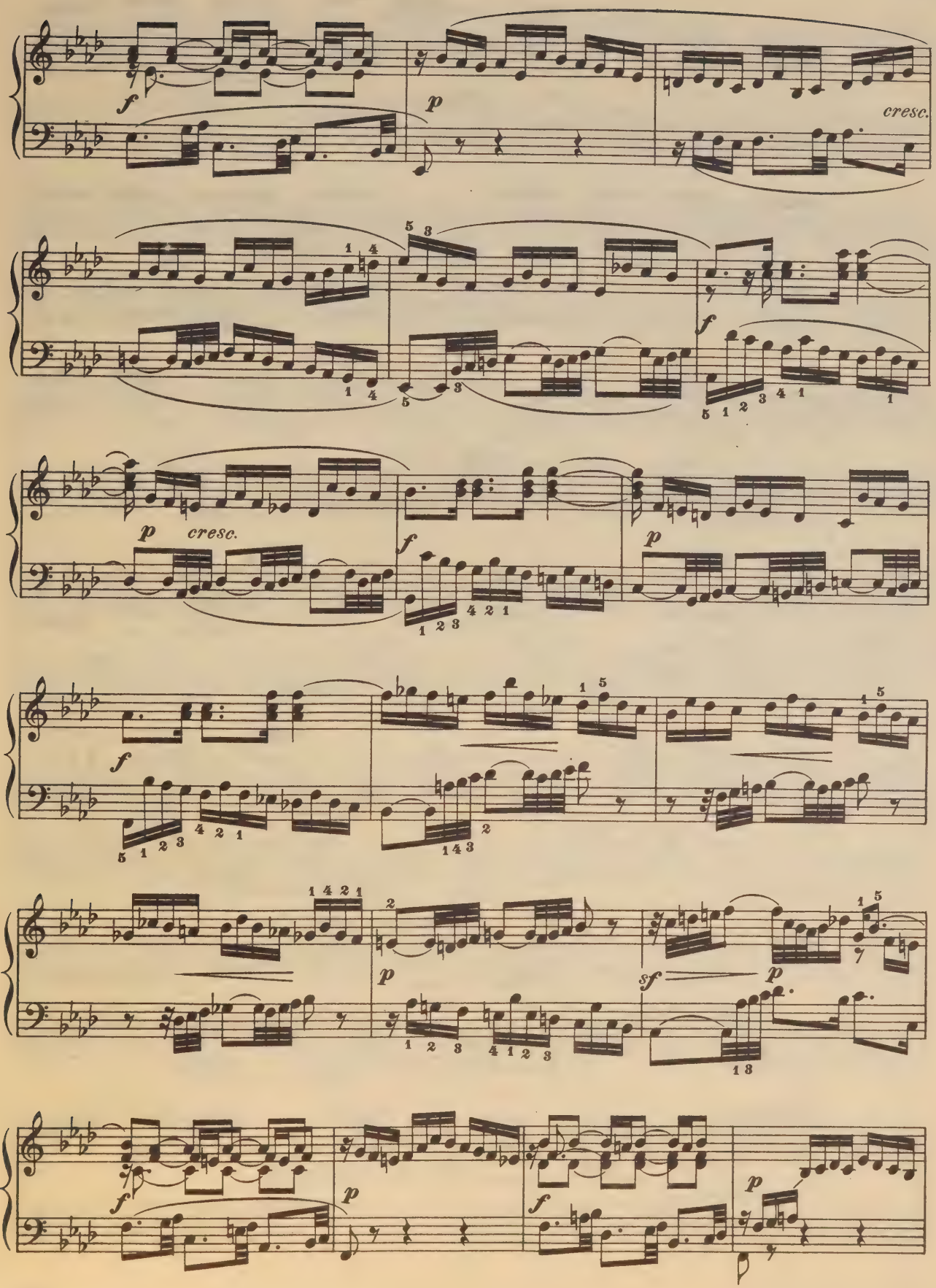

dim.
f
p
cresc.
f
p
cresc.

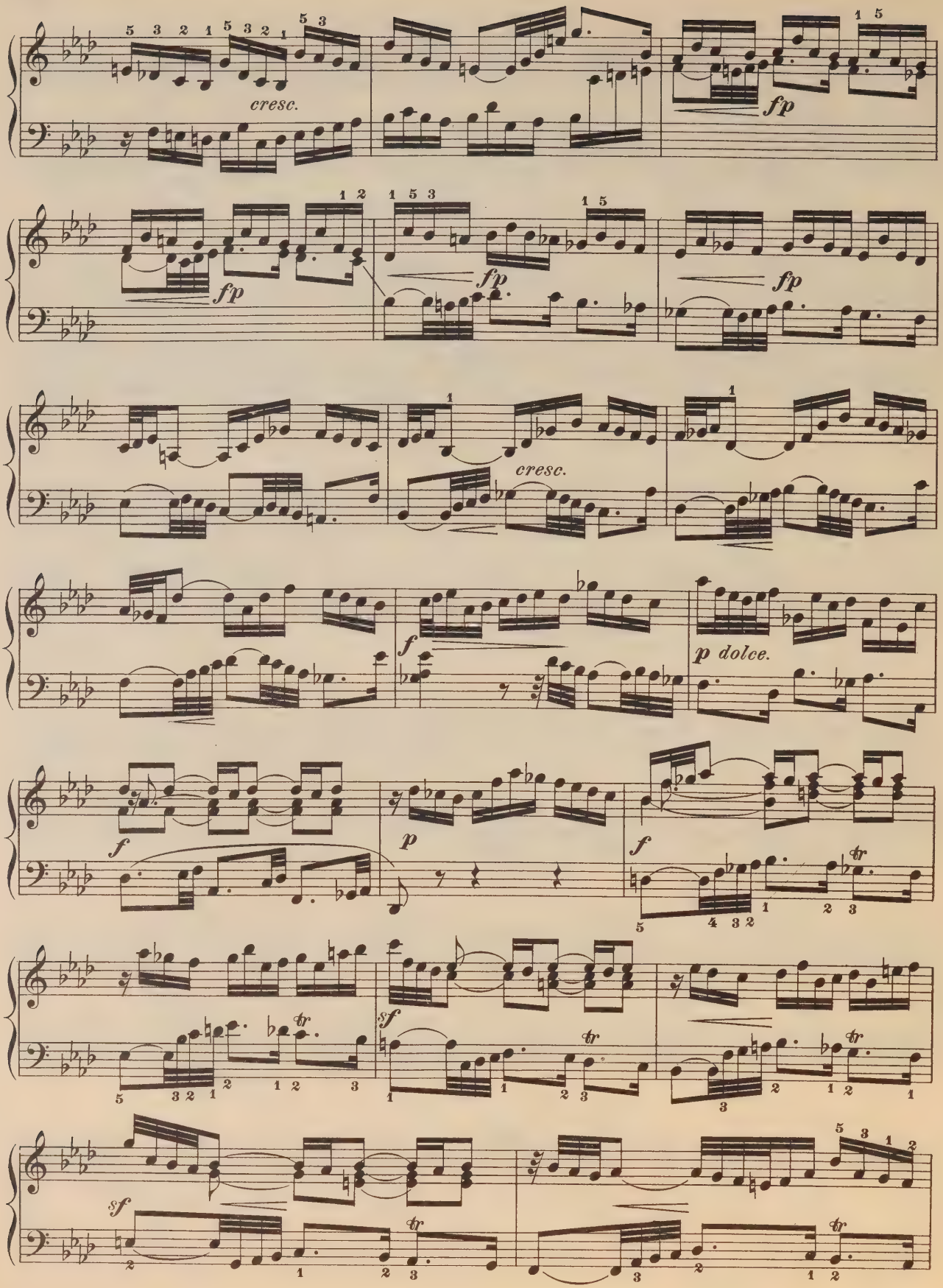

dim.
p
cresc.
f

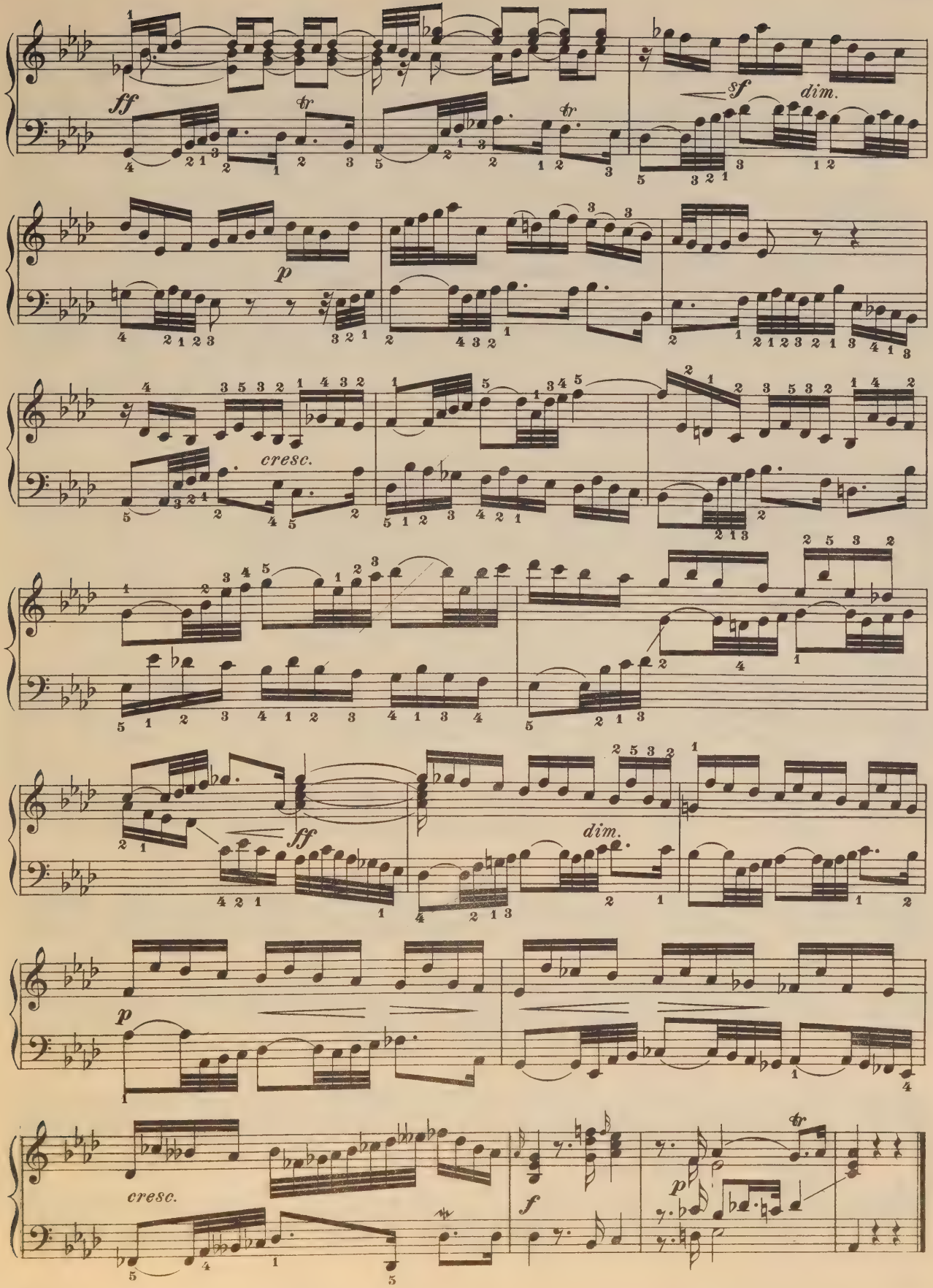

p
cresc.
f
p
cresc.
f
dim.
p rallent.

Preludio XVII.



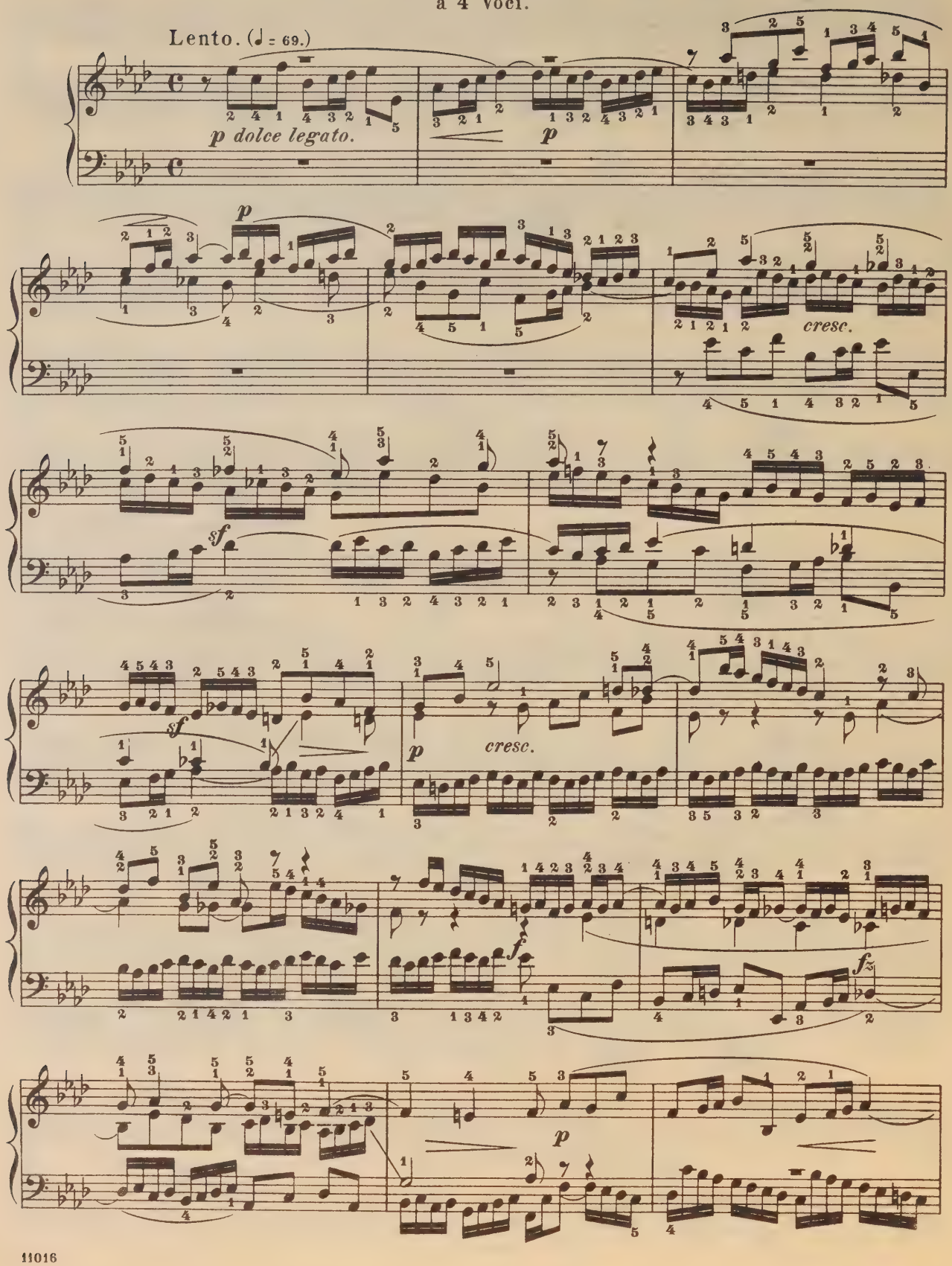

f
p
cresc.
f
p
cresc.
f
p
f
p
sf
p
f
p
f
p

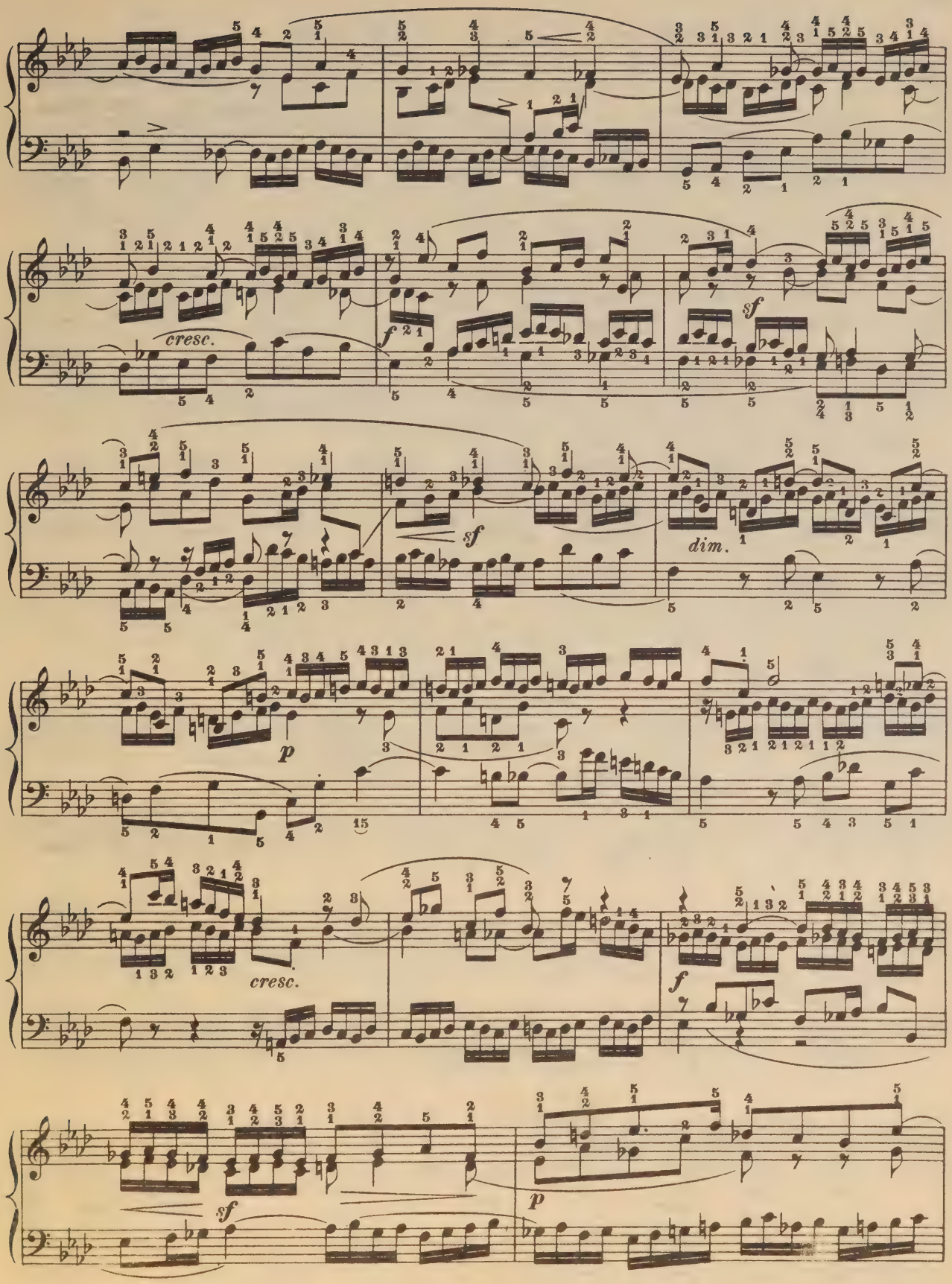

cresc.
fp
fp
fp
fp
cresc.
f
p dolce.
f
p
f
sf
sf

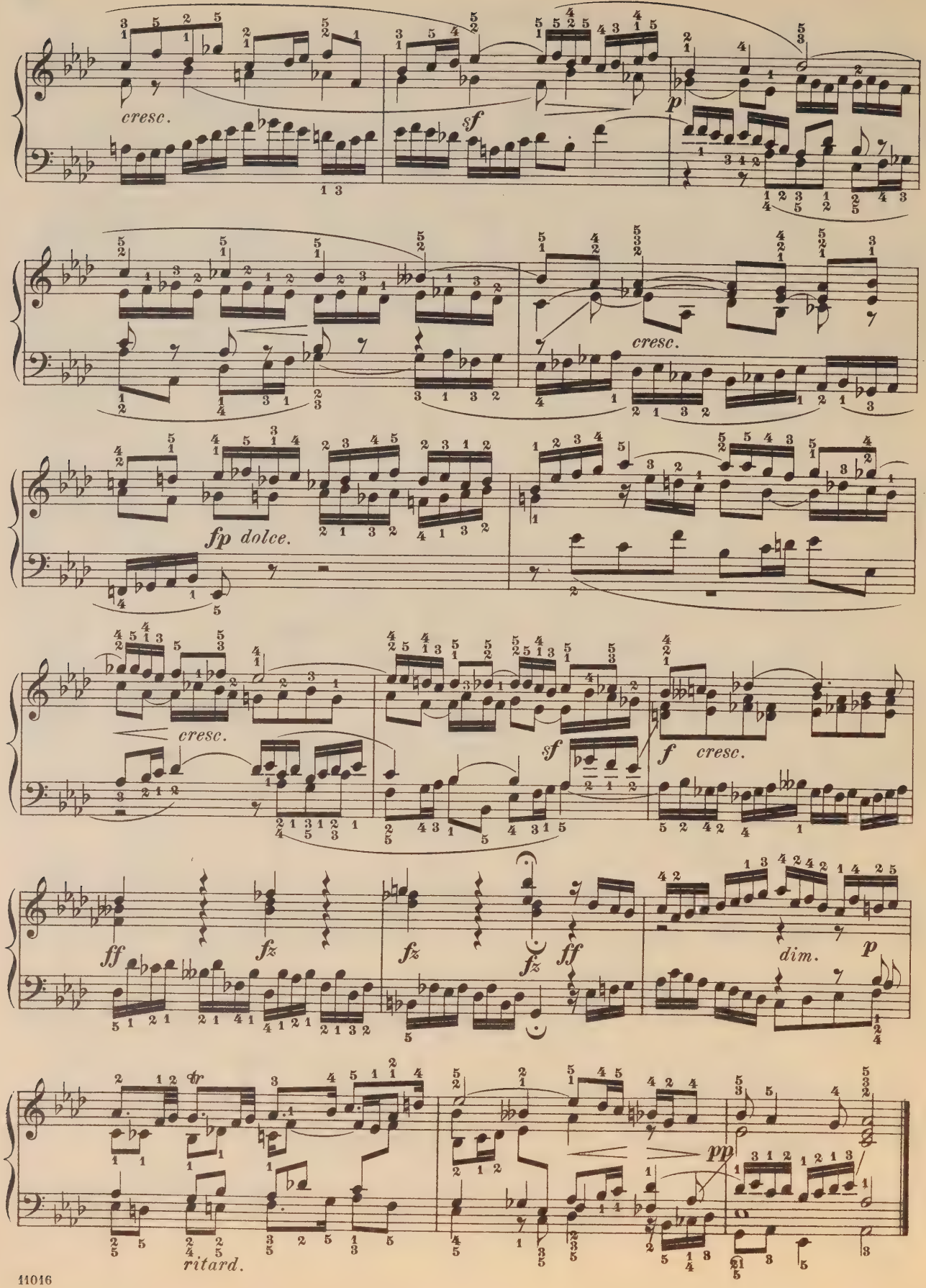

ff
tr
tr
sf
dim.
p
cresc.
ff
dim.
p
cresc.
f
p
tr

Fuga XVII.

a 4 Voci.

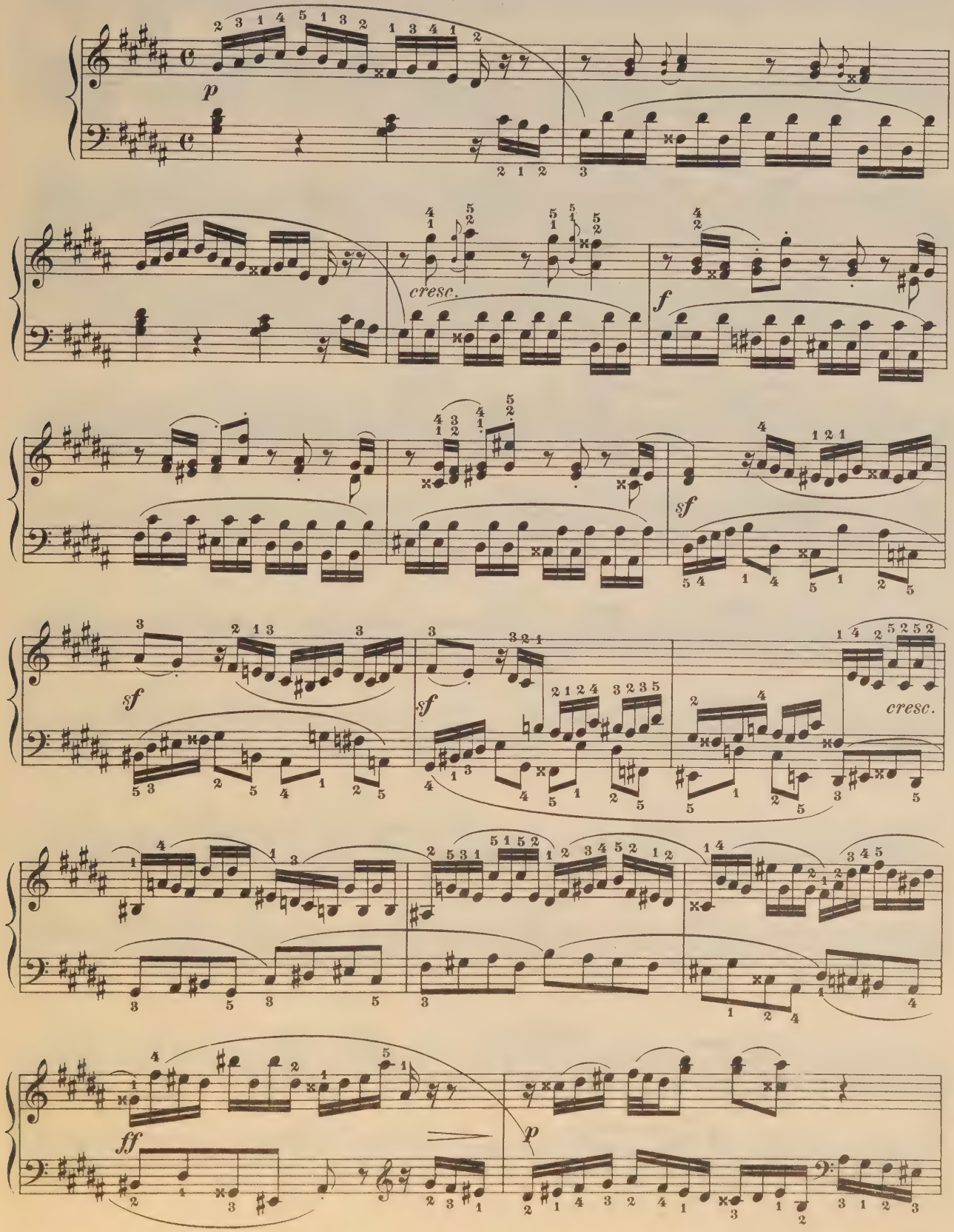


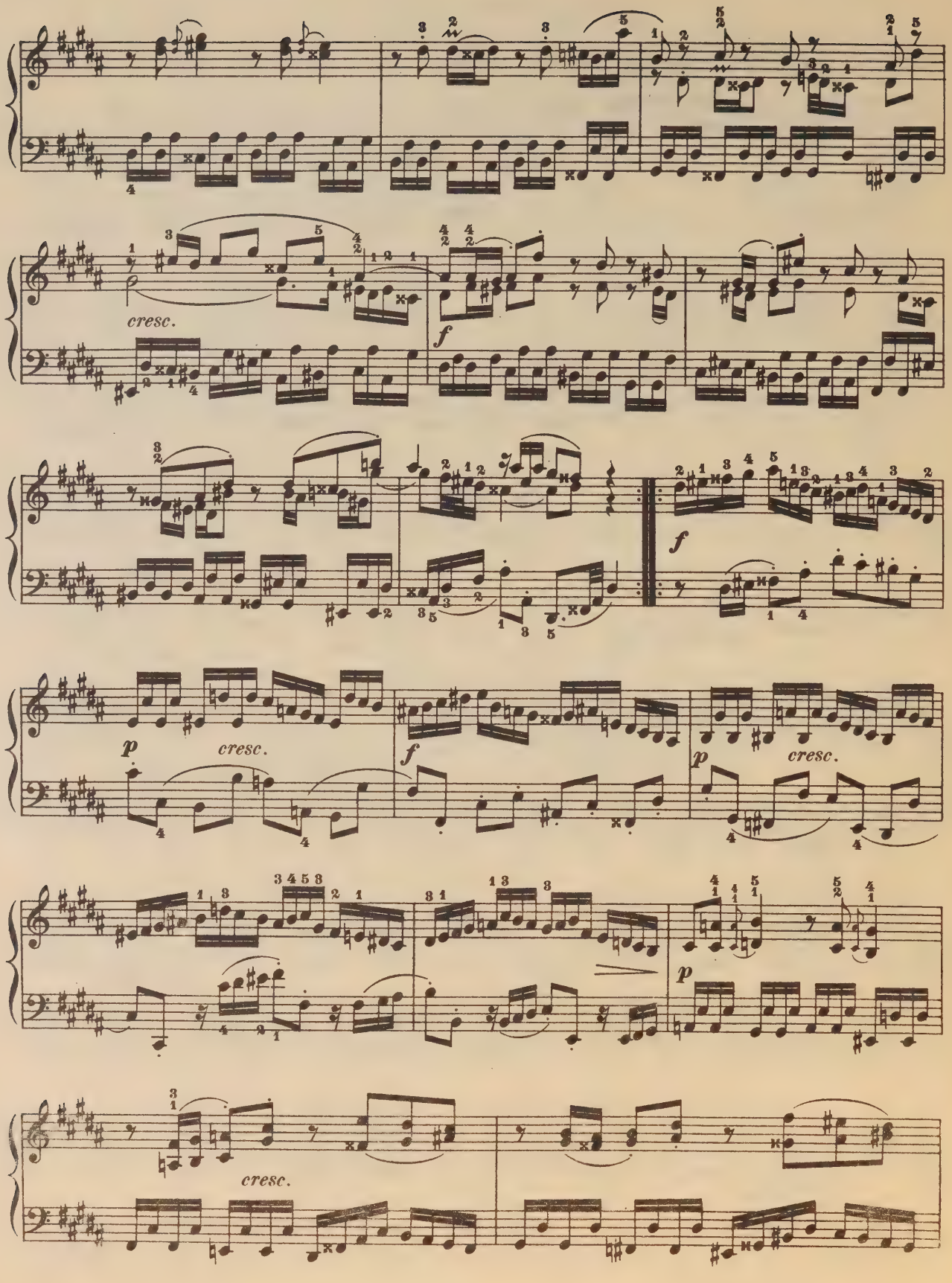

cresc.
f
sf
sf
dim.
p
cresc.
f
sf
p

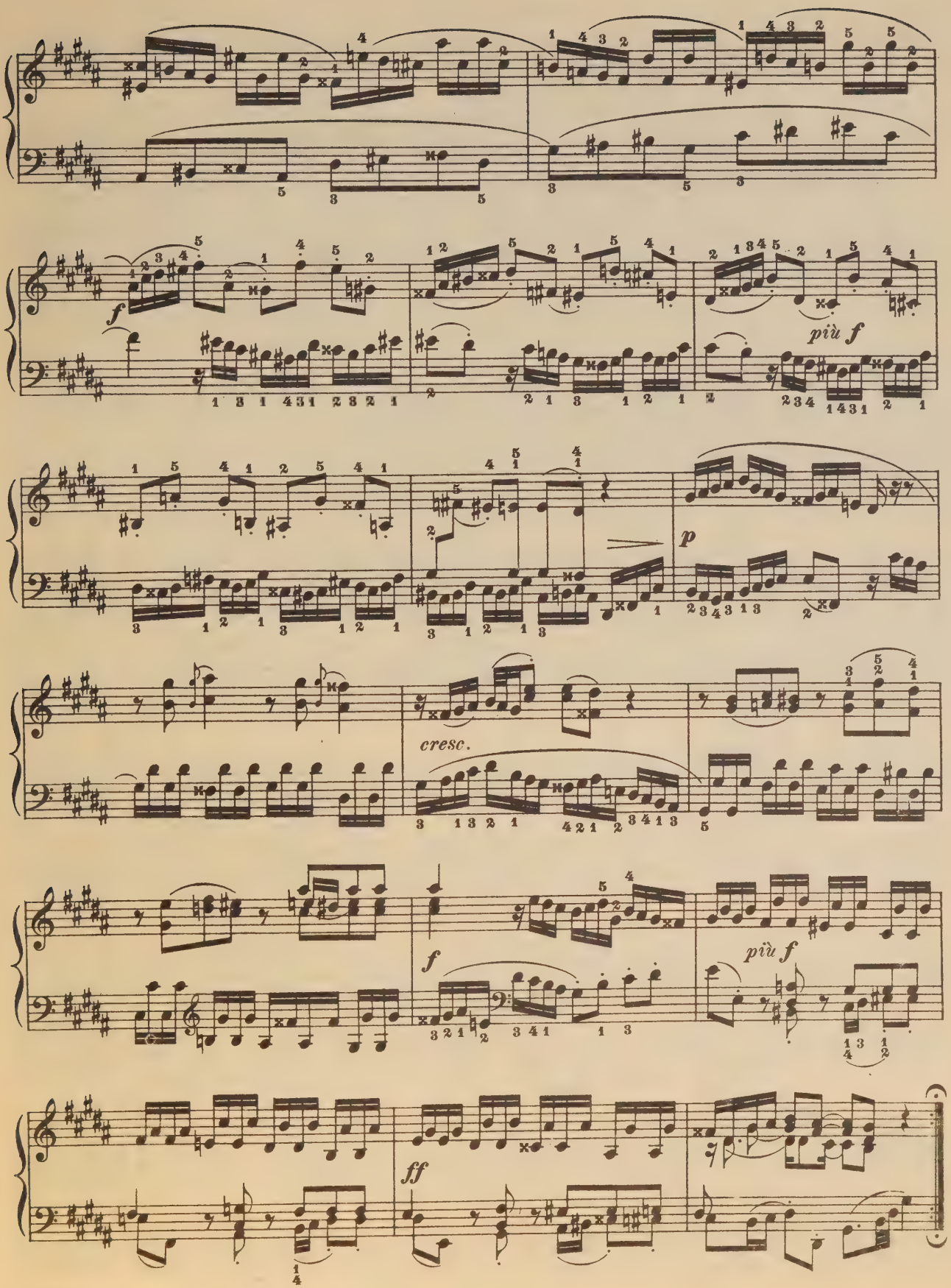

cresc.
sf
p
cresc.
fp dolce.
cresc.
sf
f cresc.
ff
fz
fz
fz
ff
dim.
p
tr
pp
ritard.

Preludio XVIII.

Allegro moderato. (♩ = 100.)

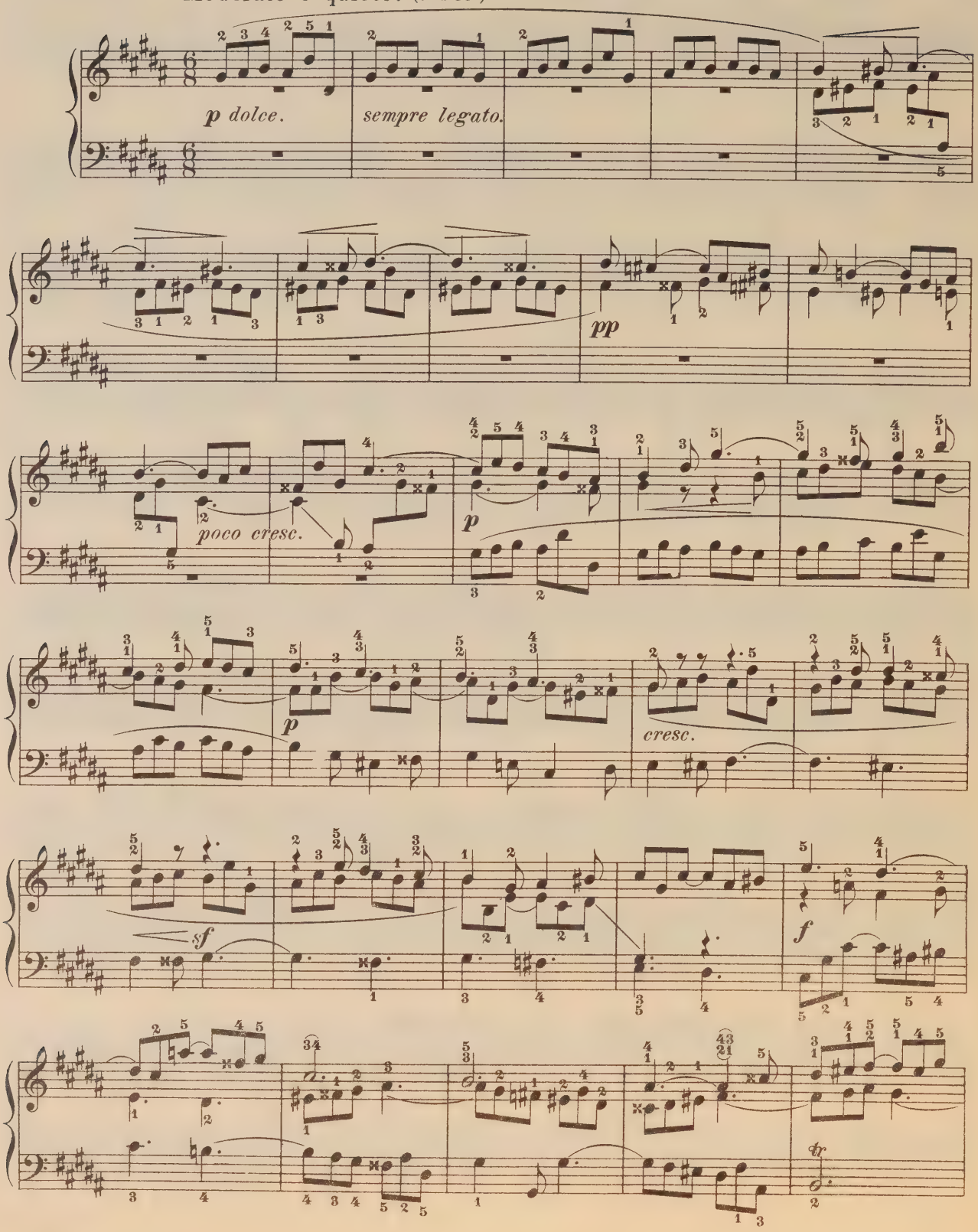


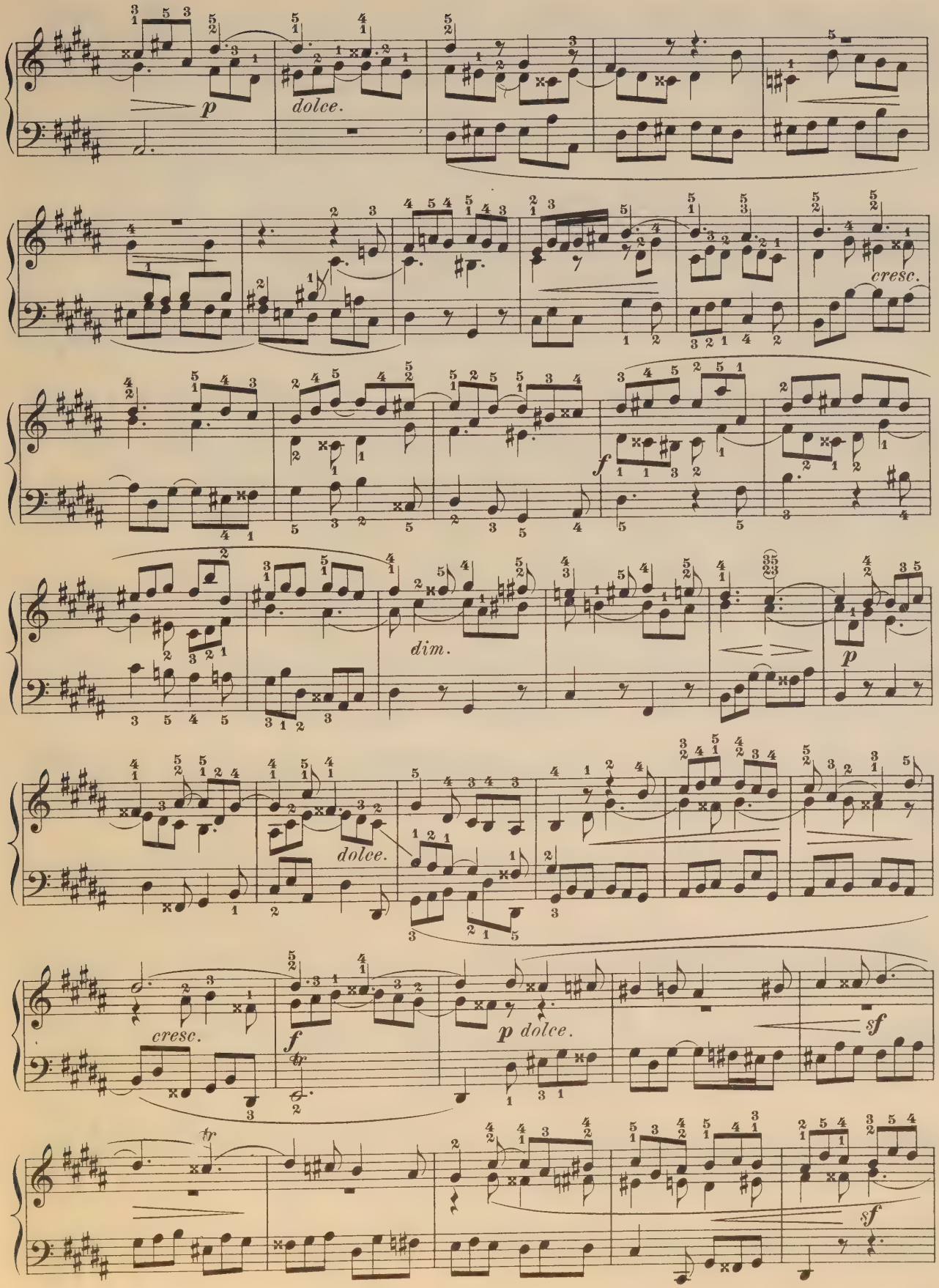

cresc.
f
f
p
cresc.
f
p
cresc.
p
cresc.

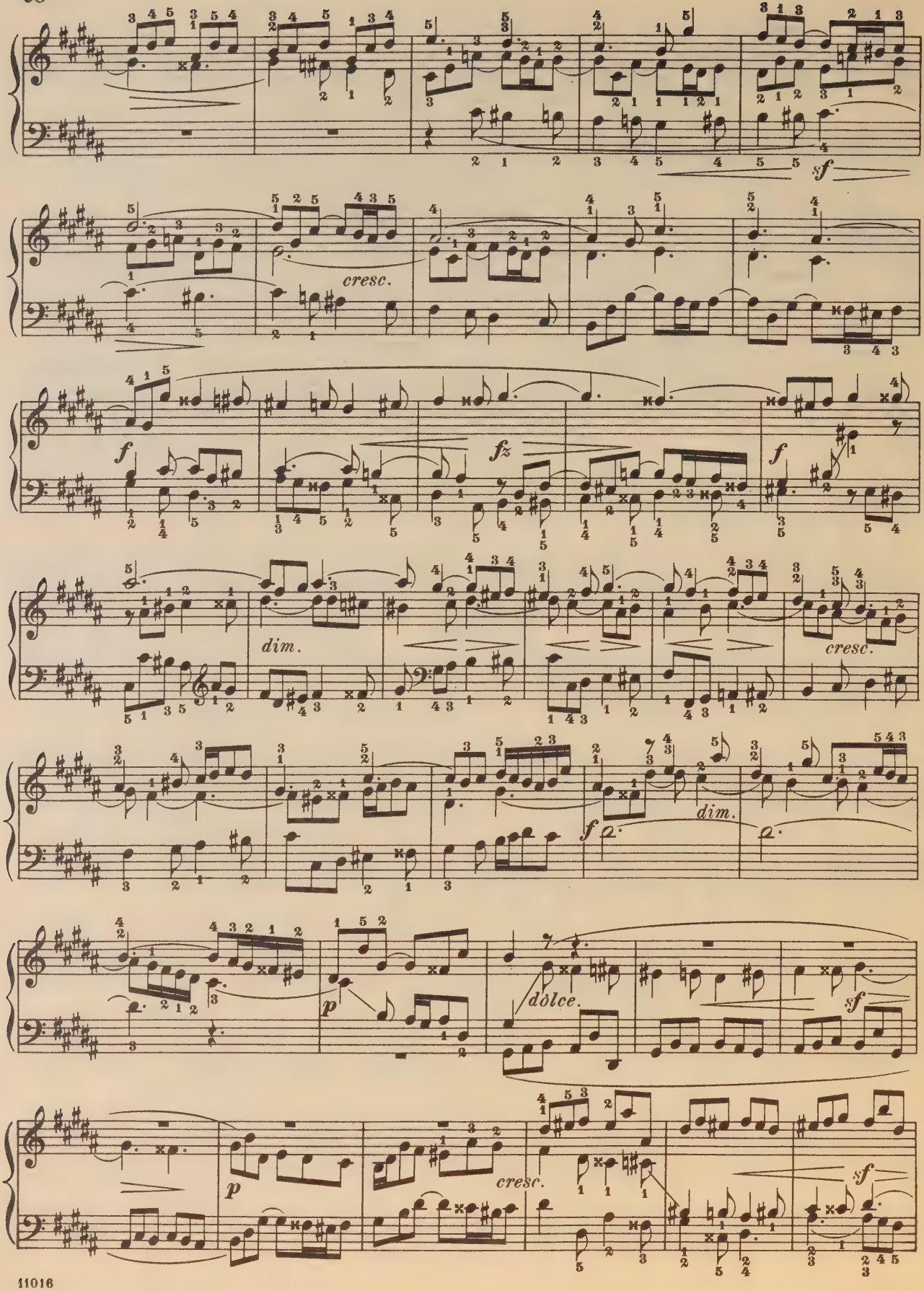

f
più f
p
cresc.
f
più f
ff

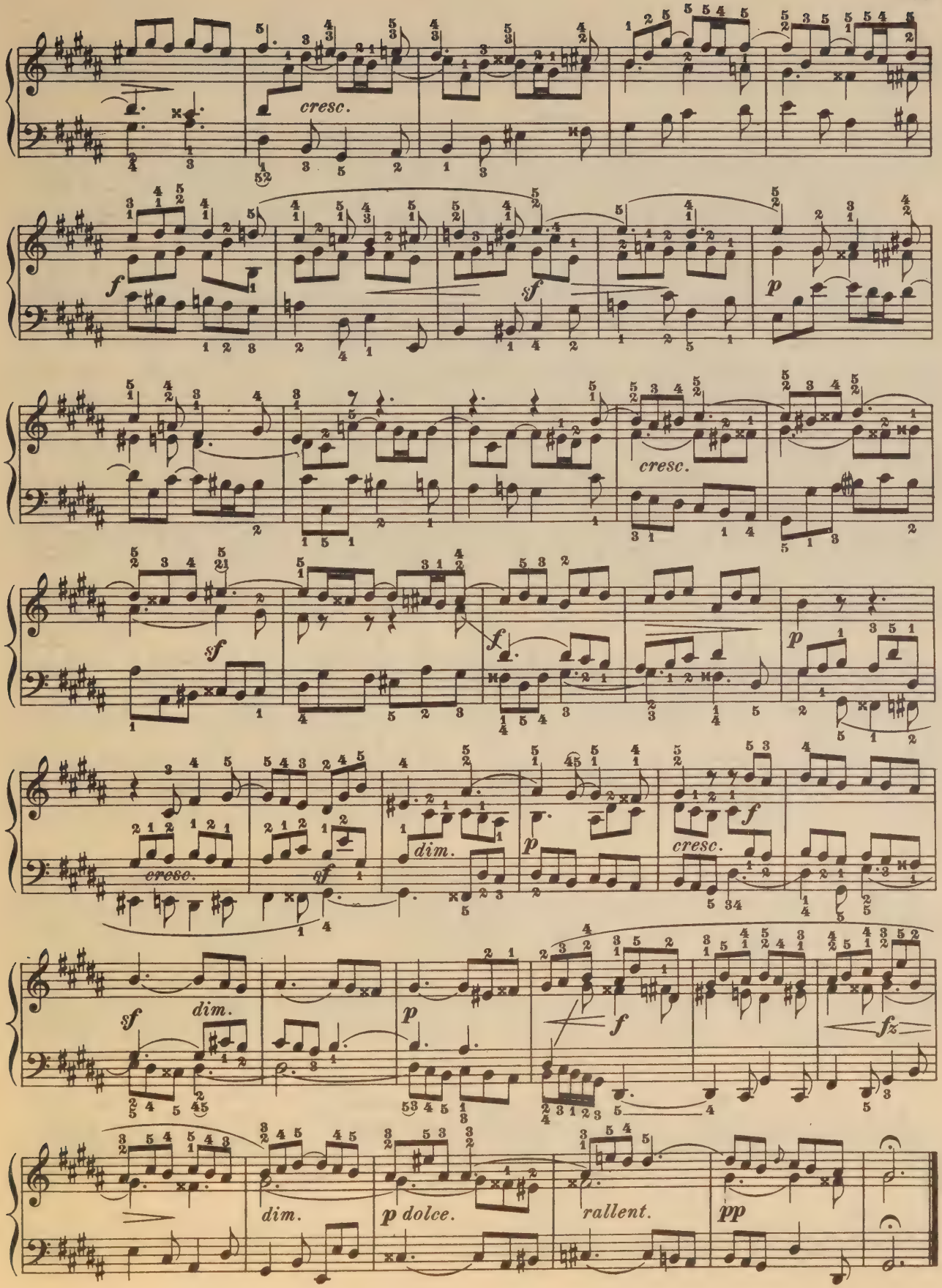
Fuga XVIII.

a 3 Voci.

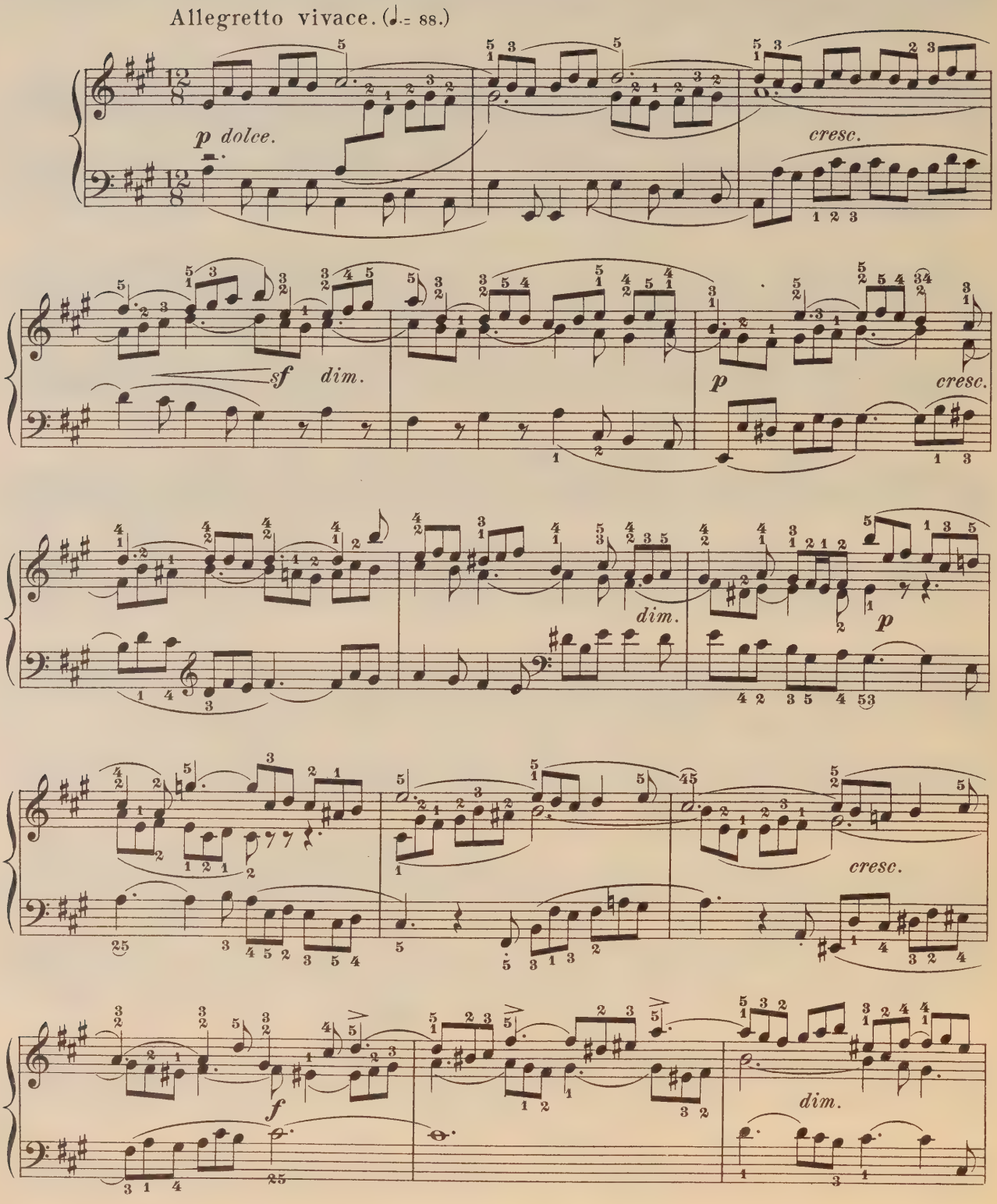


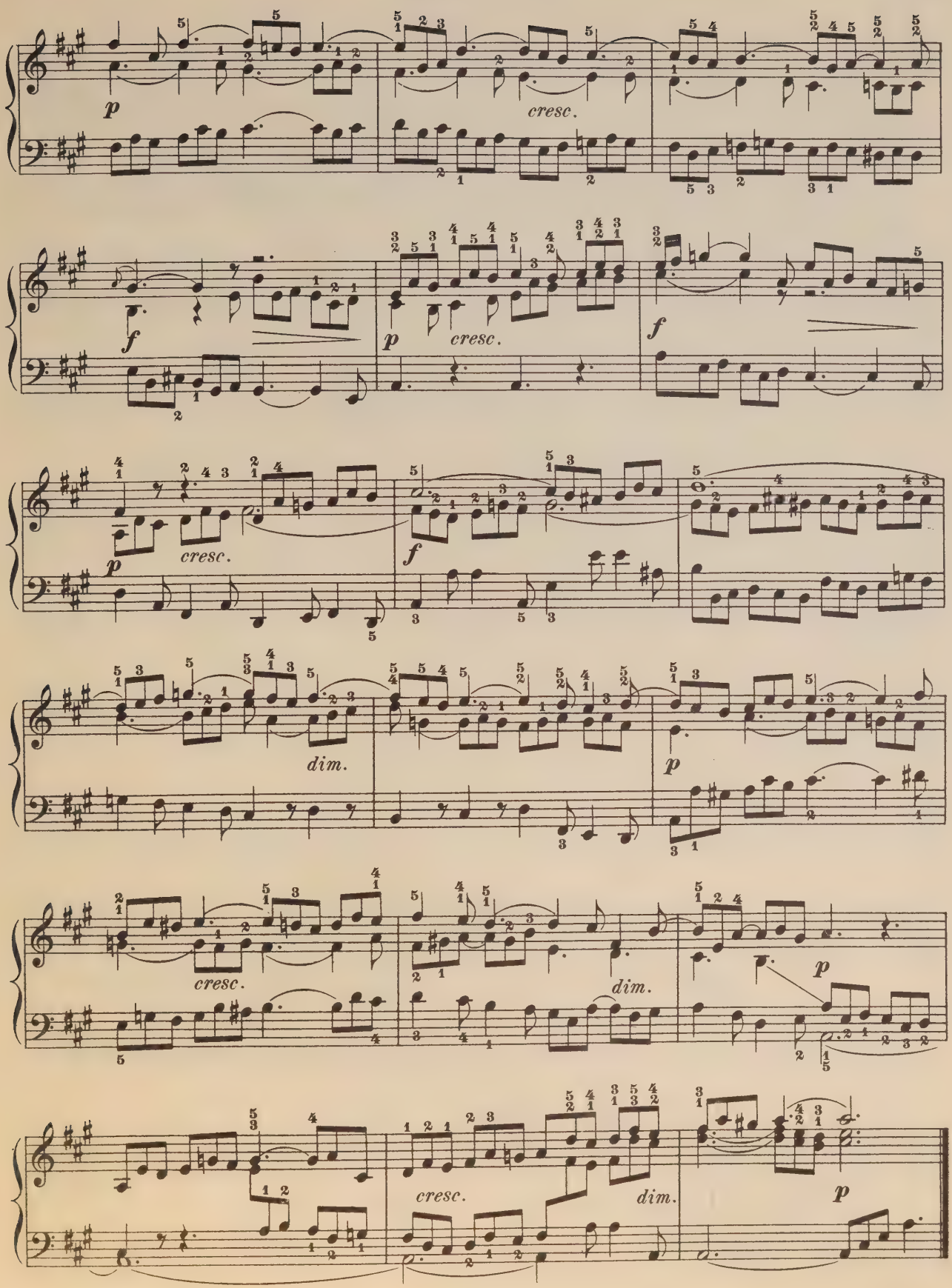

p
dolce.
cresc.
f
dim.
p
dolce.
cresc.
f
tr
p dolce.
sf
tr
sf


sf
cresc.
f
fz
f
dim.
cresc.
dim.
f
p
dolce.
sf
p
cresc.
sf


cresc.
f
sf
p
cresc.
sf
f
p
cresc.
sf
dim.
p
cresc.
f
sf
dim.
p
f
fz
dim.
p dolce.
rallent.
pp

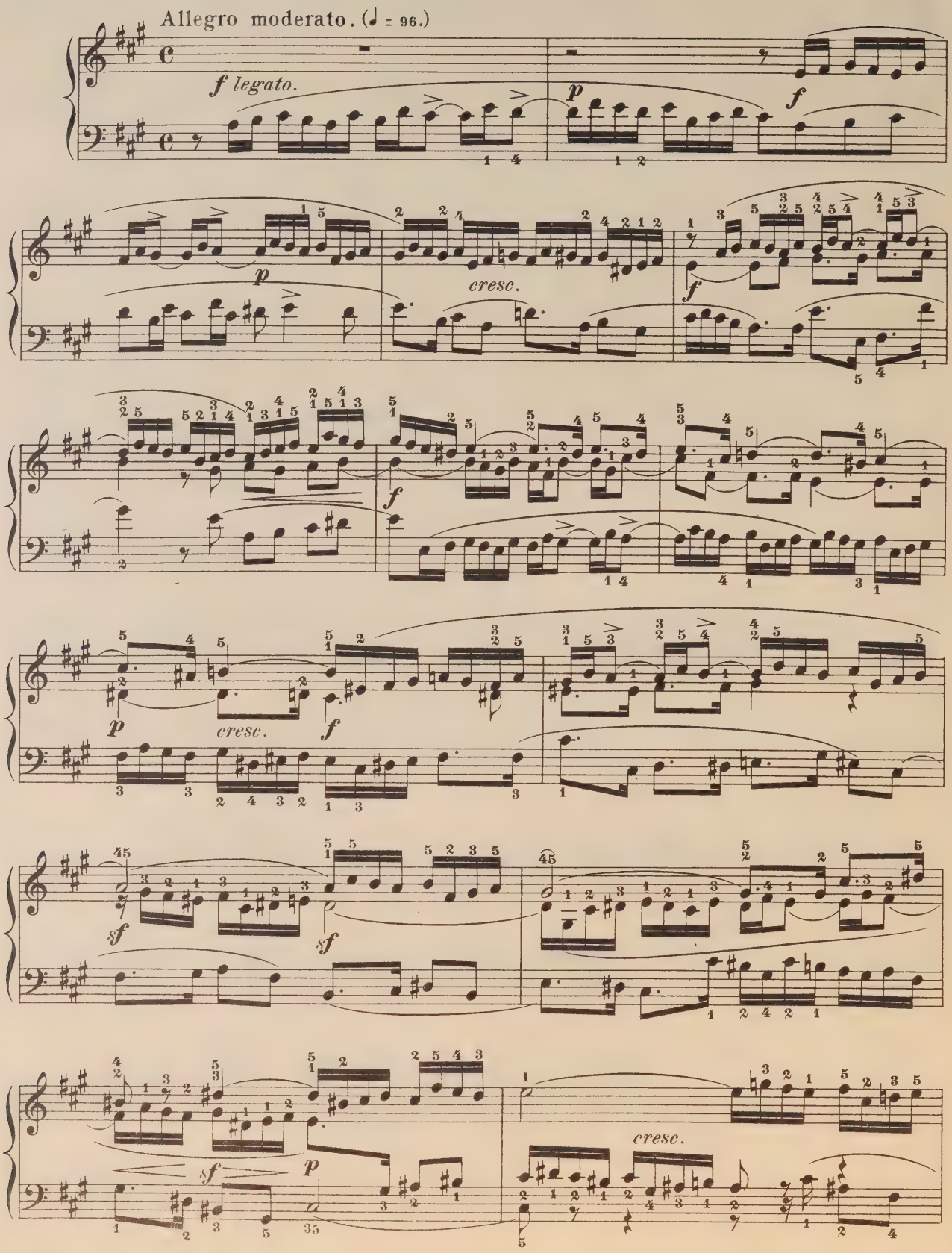
Preludio XIX.

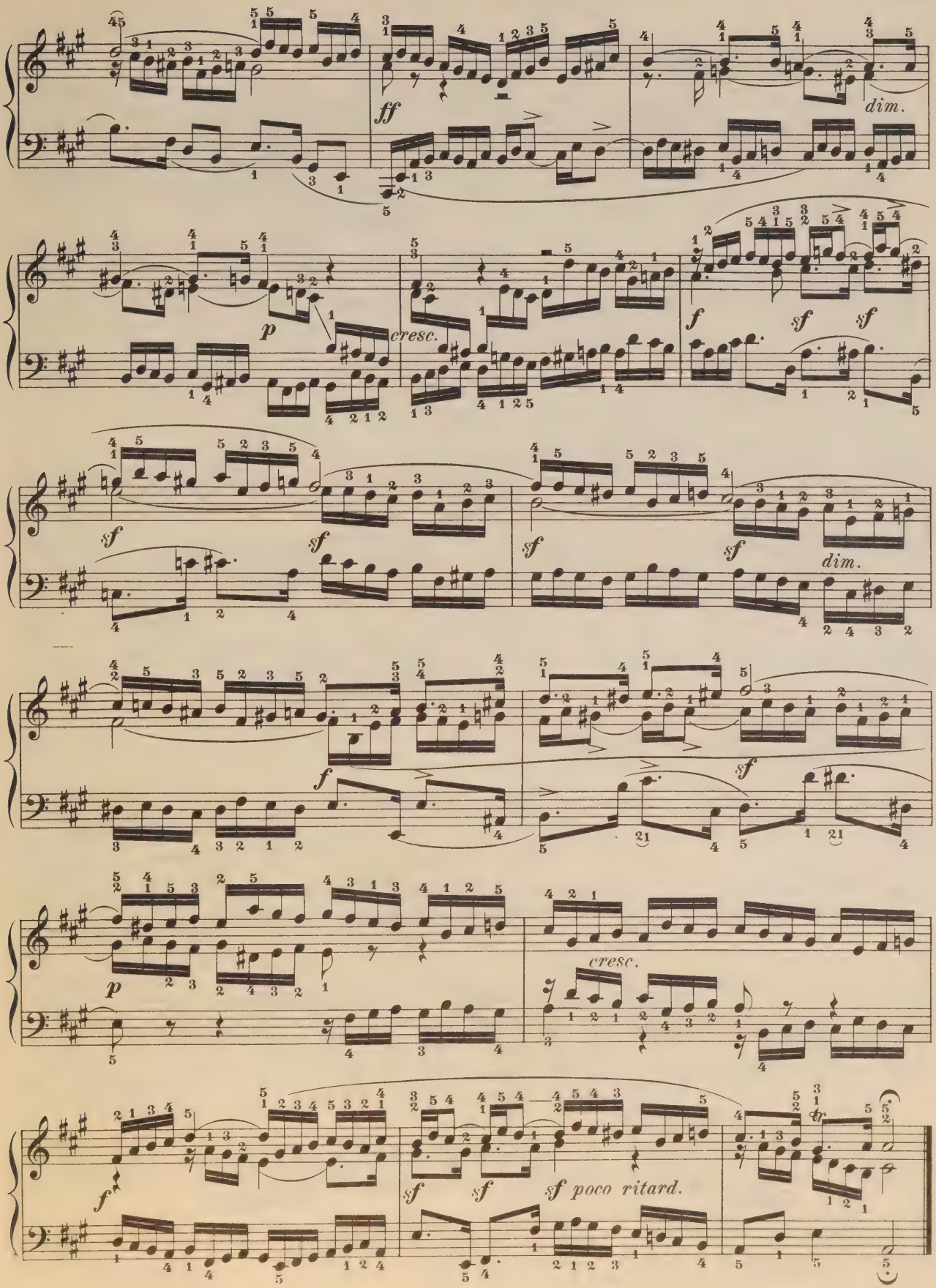



p
cresc.
f
p
cresc.
f
p
cresc.
f
dim.
p
cresc.
dim.
p
cresc.
dim.
p

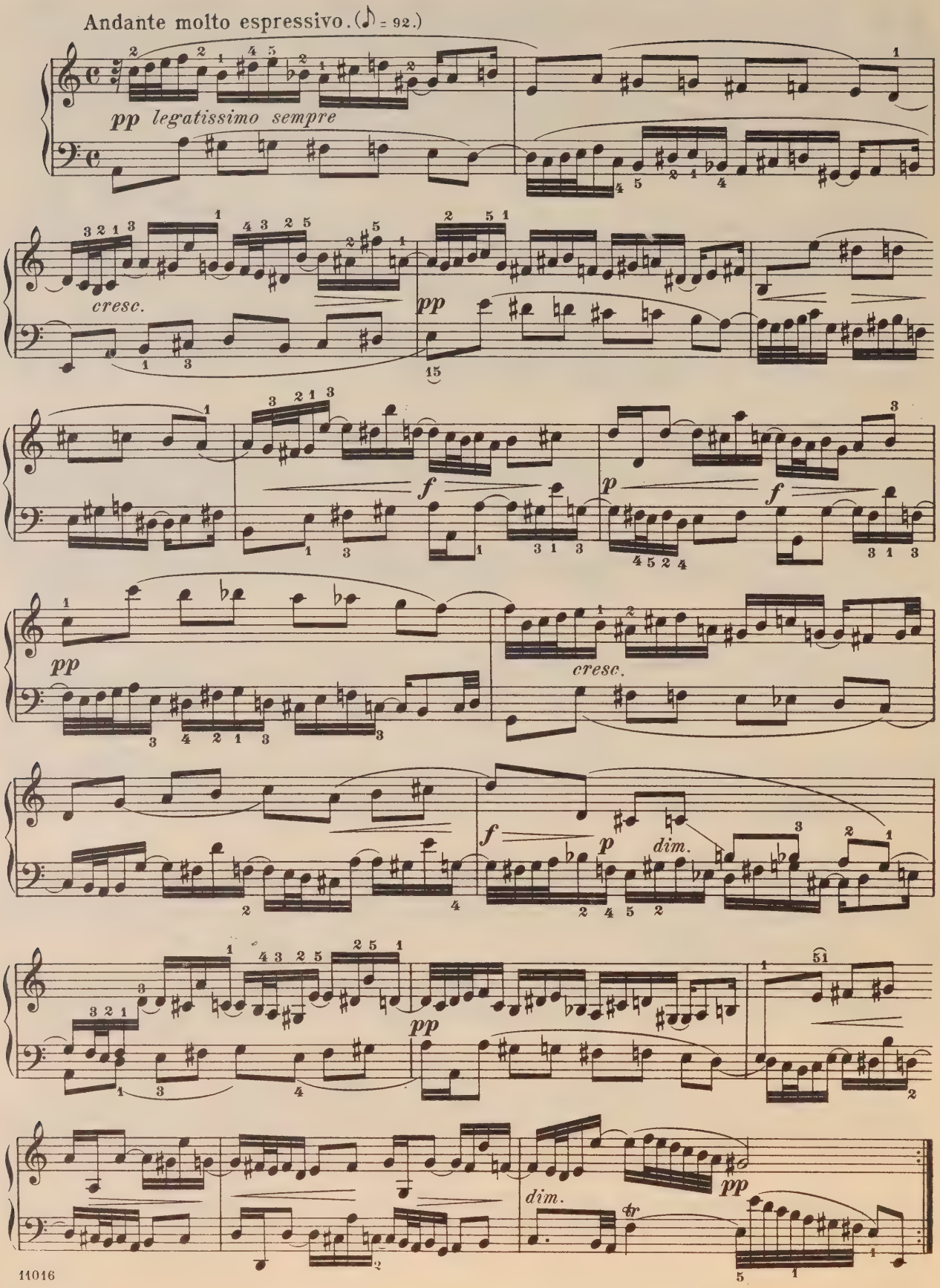
Fuga XIX.

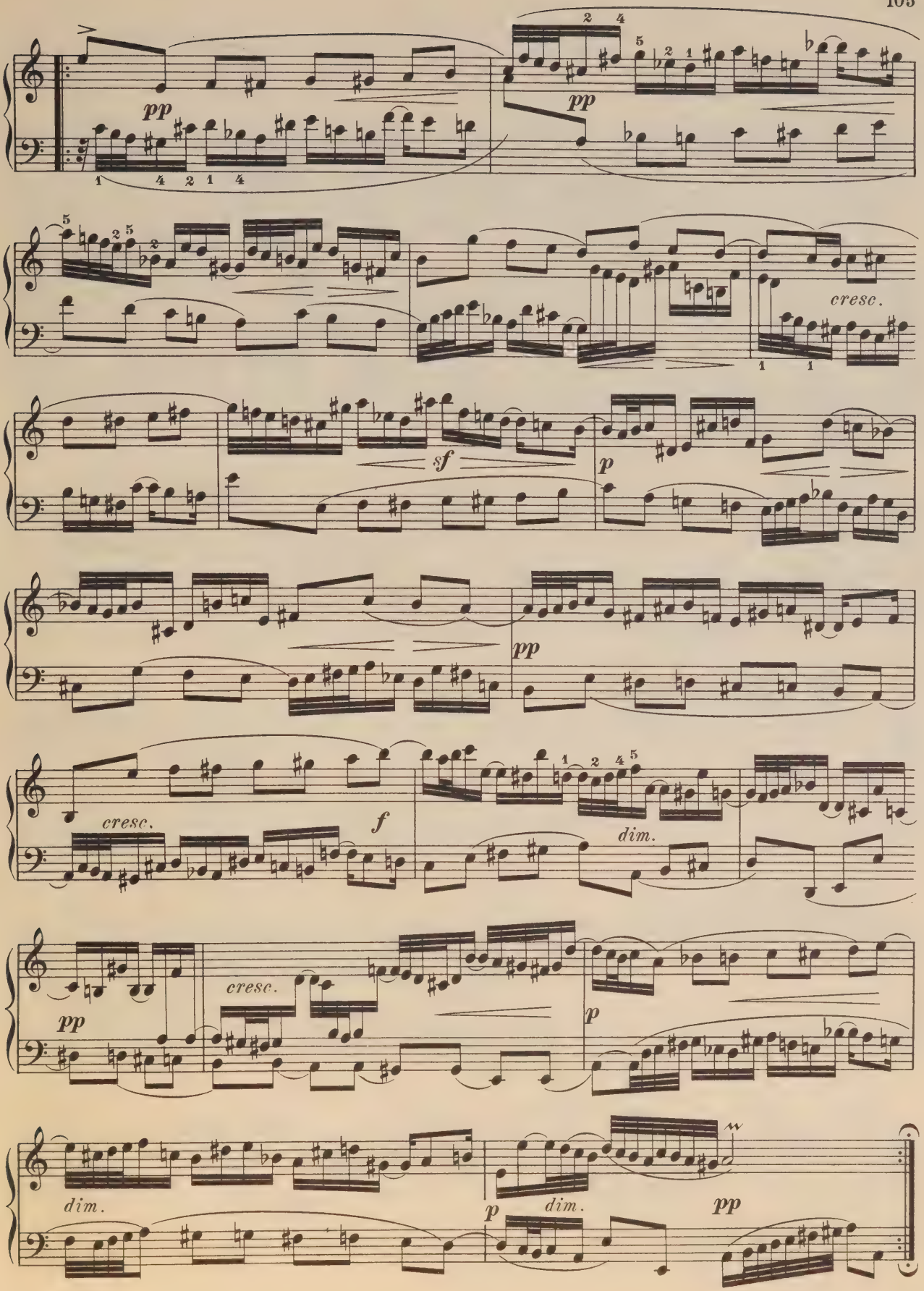
a 3 Voci.




ff
dim.
p
cresc.
f
sf
sf
sf
sf
sf
sf
dim.
f
sf
p
cresc.
f
sf
sf
sf poco ritard.
tr

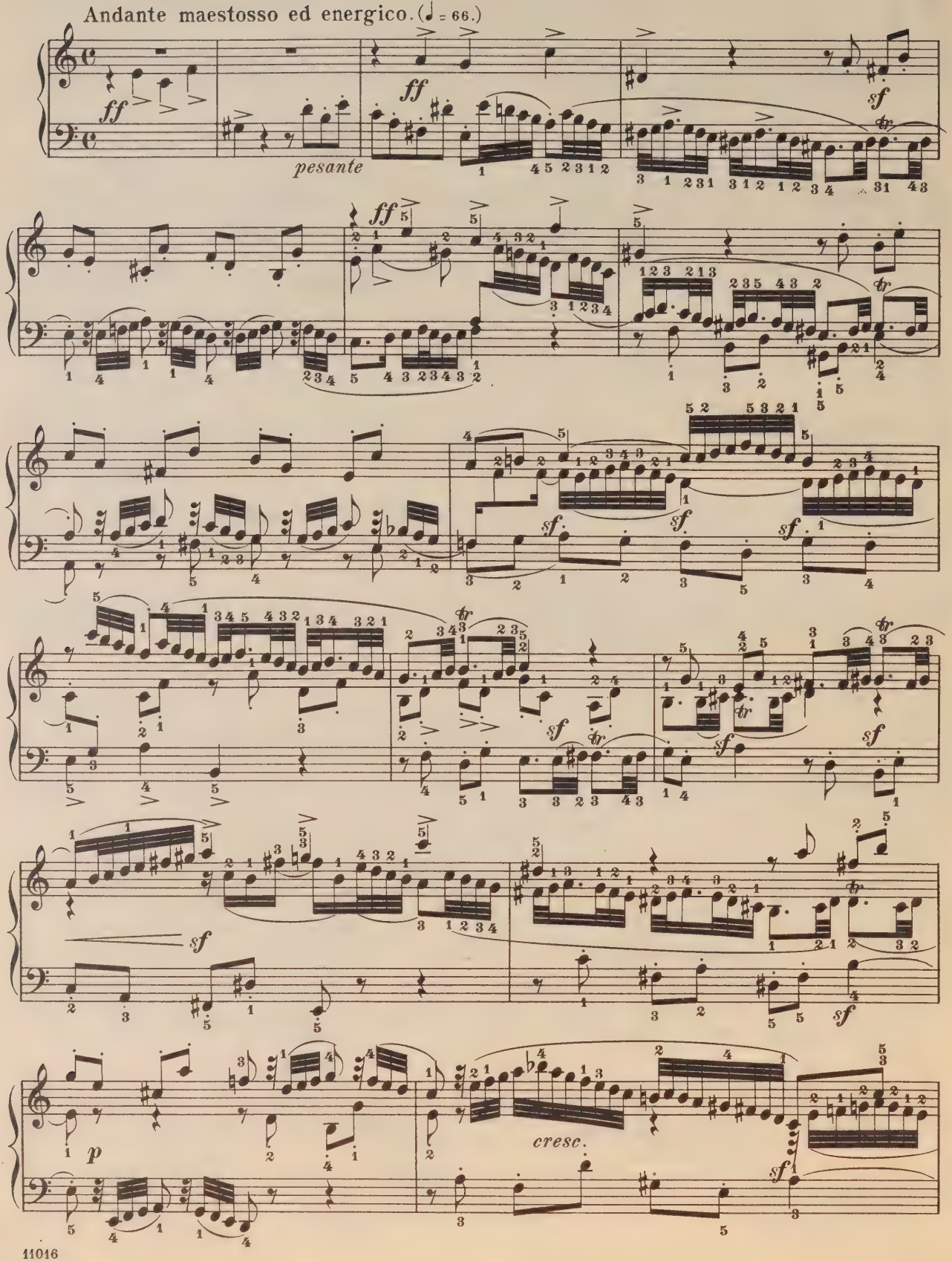
Preludio XX.

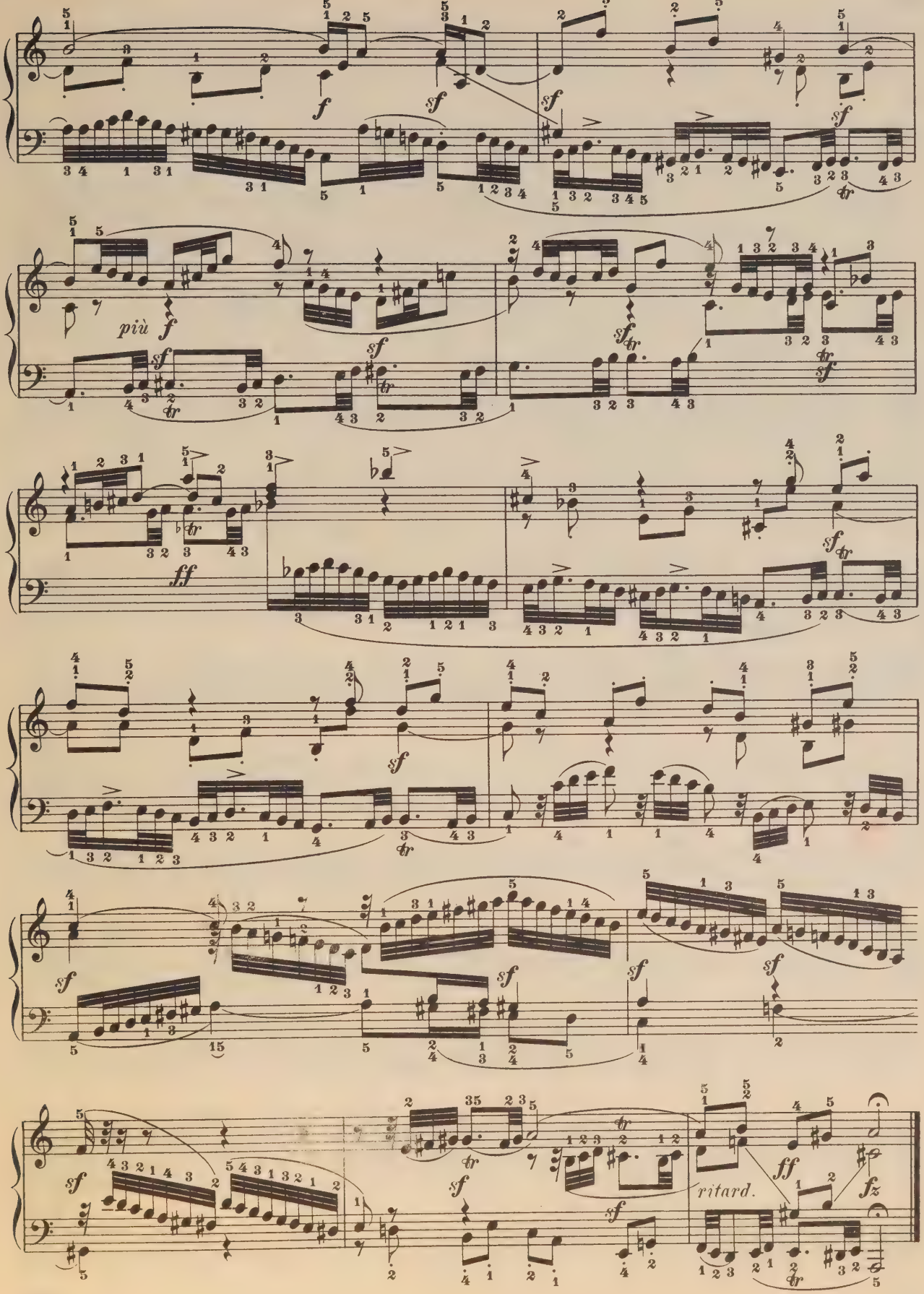

Andante molto espressivo. (♪ = 92.)
pp legatissimo sempre
cresc.
pp
f
p
f
pp
cresc.
f
p
dim.
pp
dim.
tr
pp


pp
pp
cresc.
sf
p
pp
cresc.
f
dim.
pp
cresc.
p
dim.
p
dim.
pp

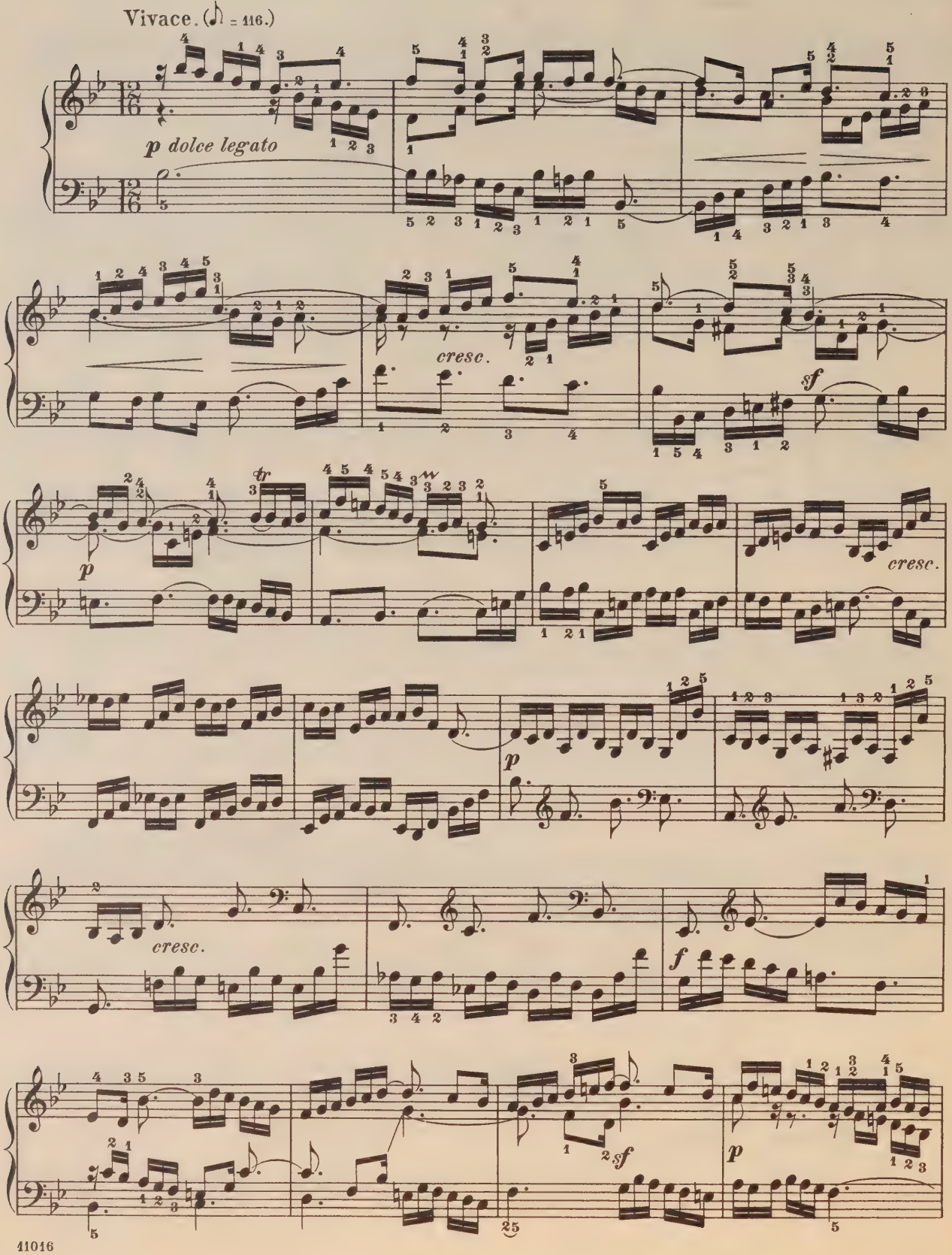
Fuga XX.

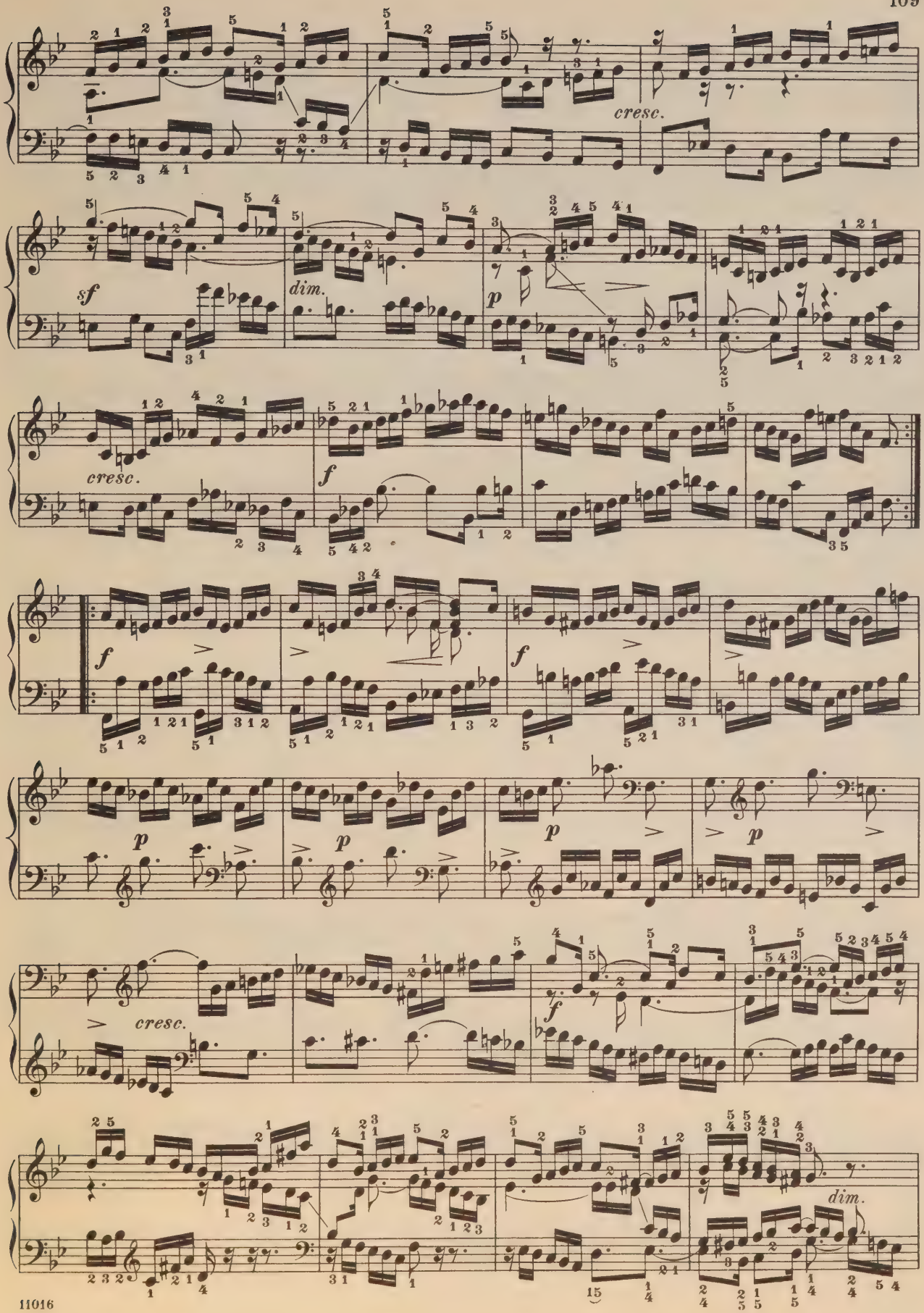
a 3 Voci.

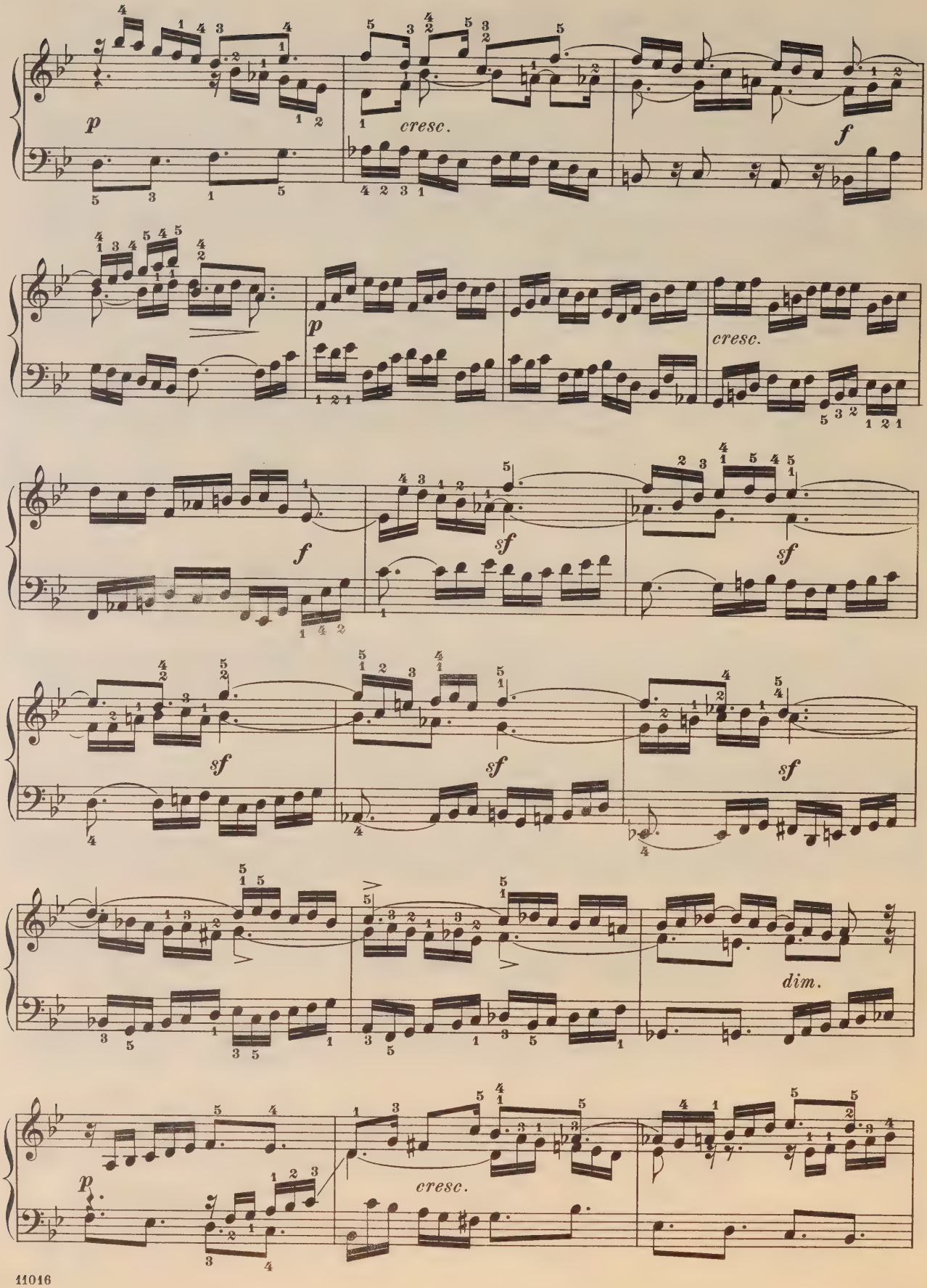


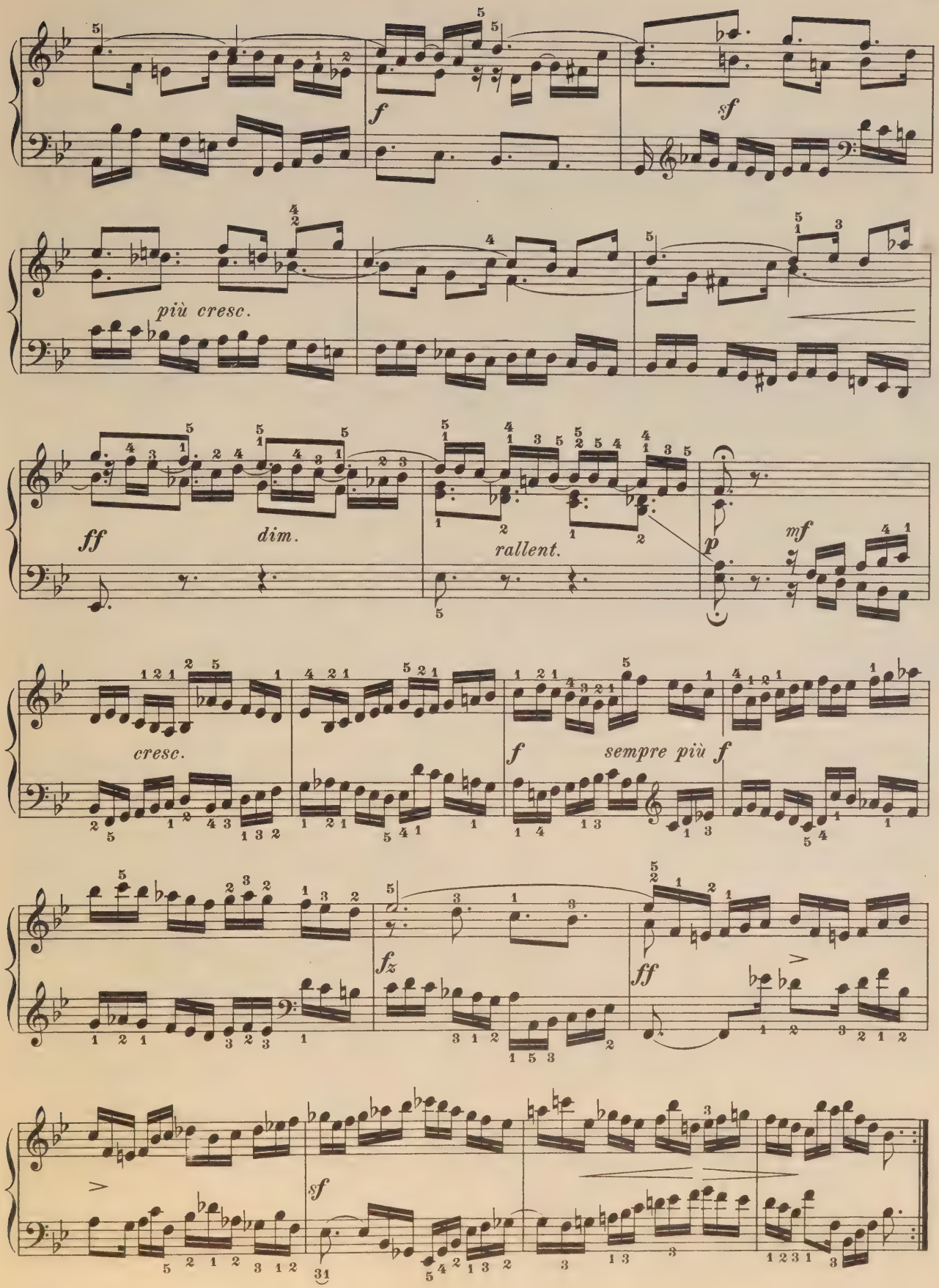

più f
ff
ritard.

Preludio XXI.



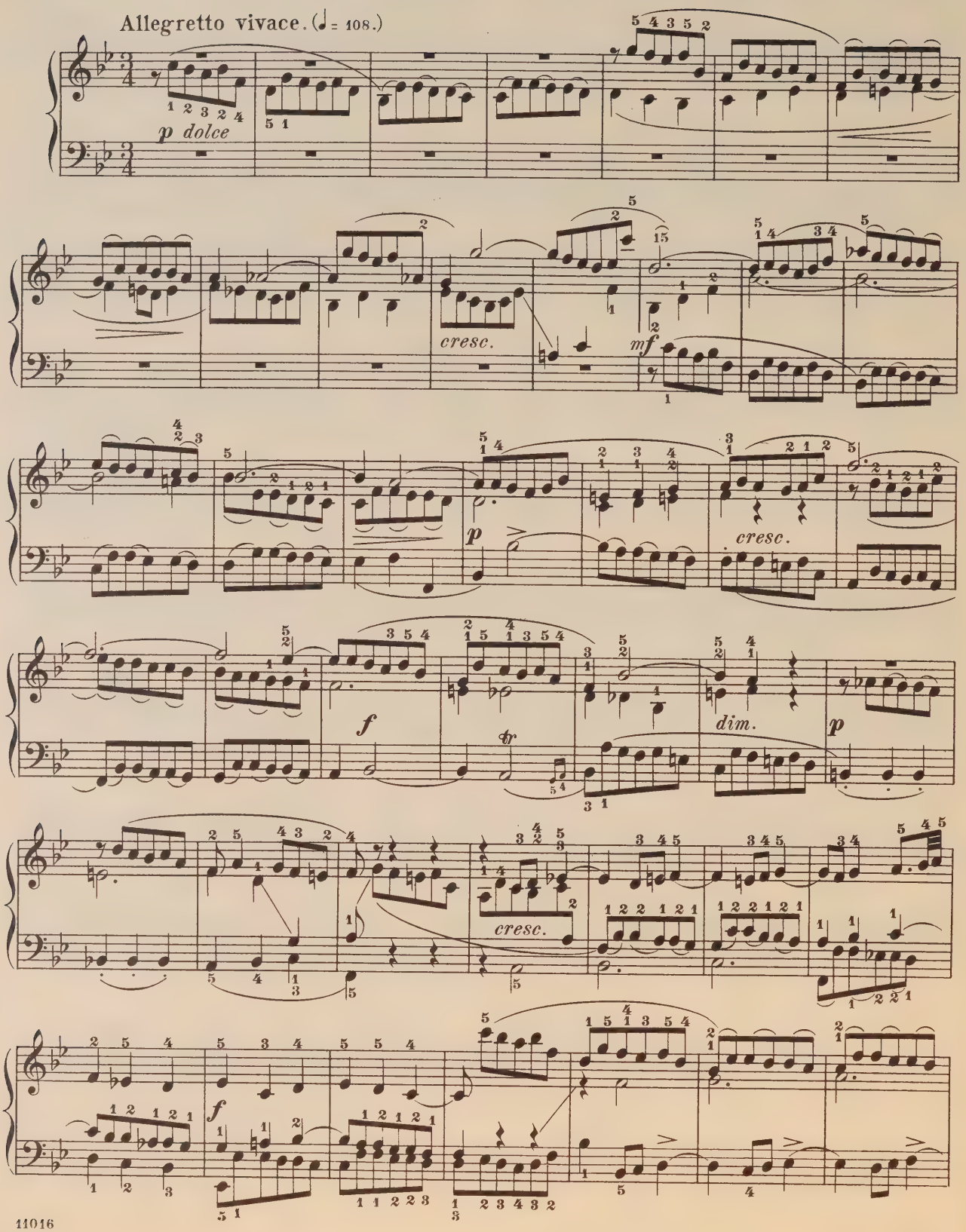

cresc.
sf
dim.
p
cresc.
f
f
f
p
p
p
p
cresc.
f
dim.

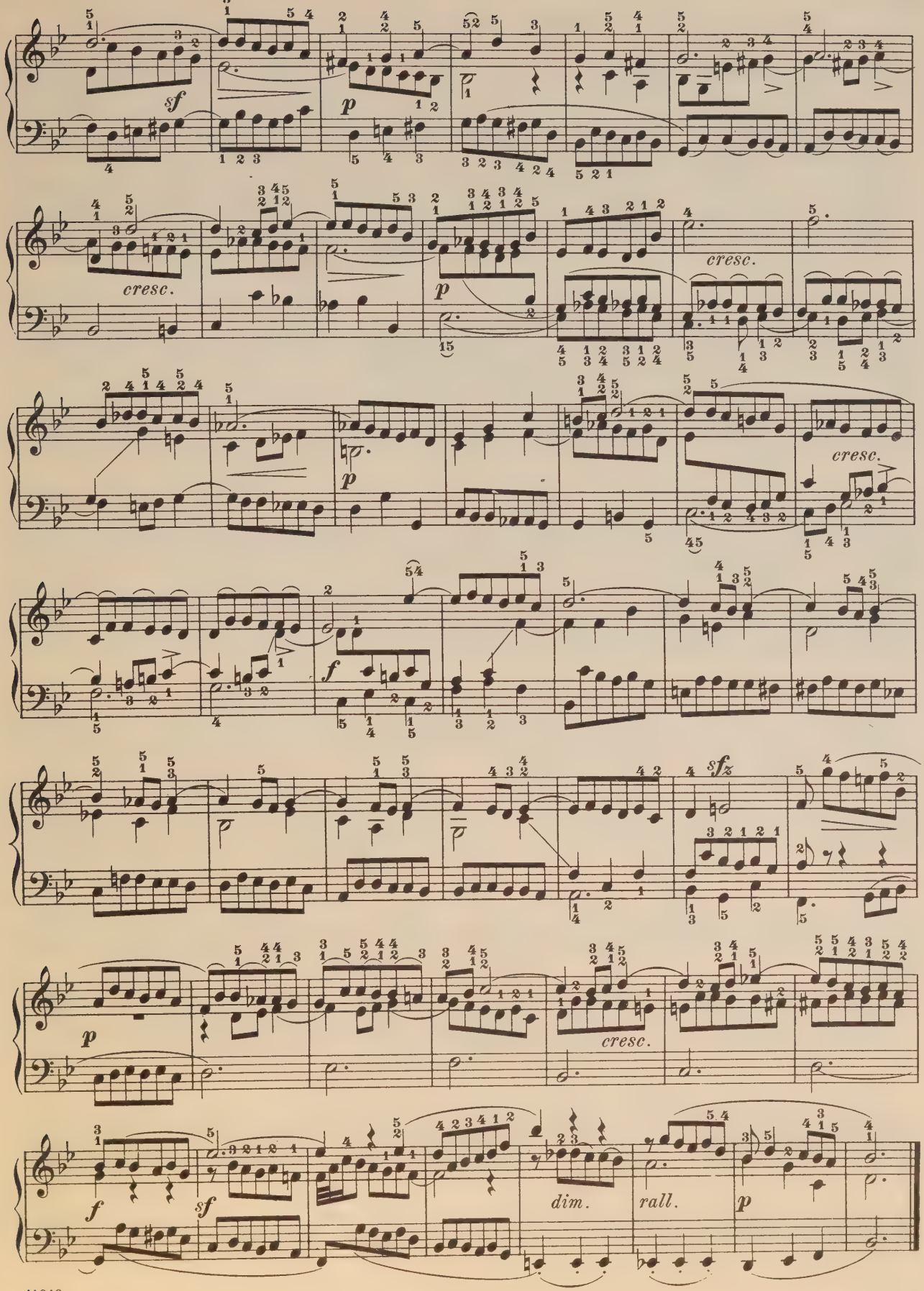

p
cresc.
f
p
cresc.
f
sf
sf
sf
sf
sf
dim.
p
cresc.


f
sf
più cresc.
ff
dim.
rallent.
p
mf
cresc.
f
sempre più f
fz
ff
sf

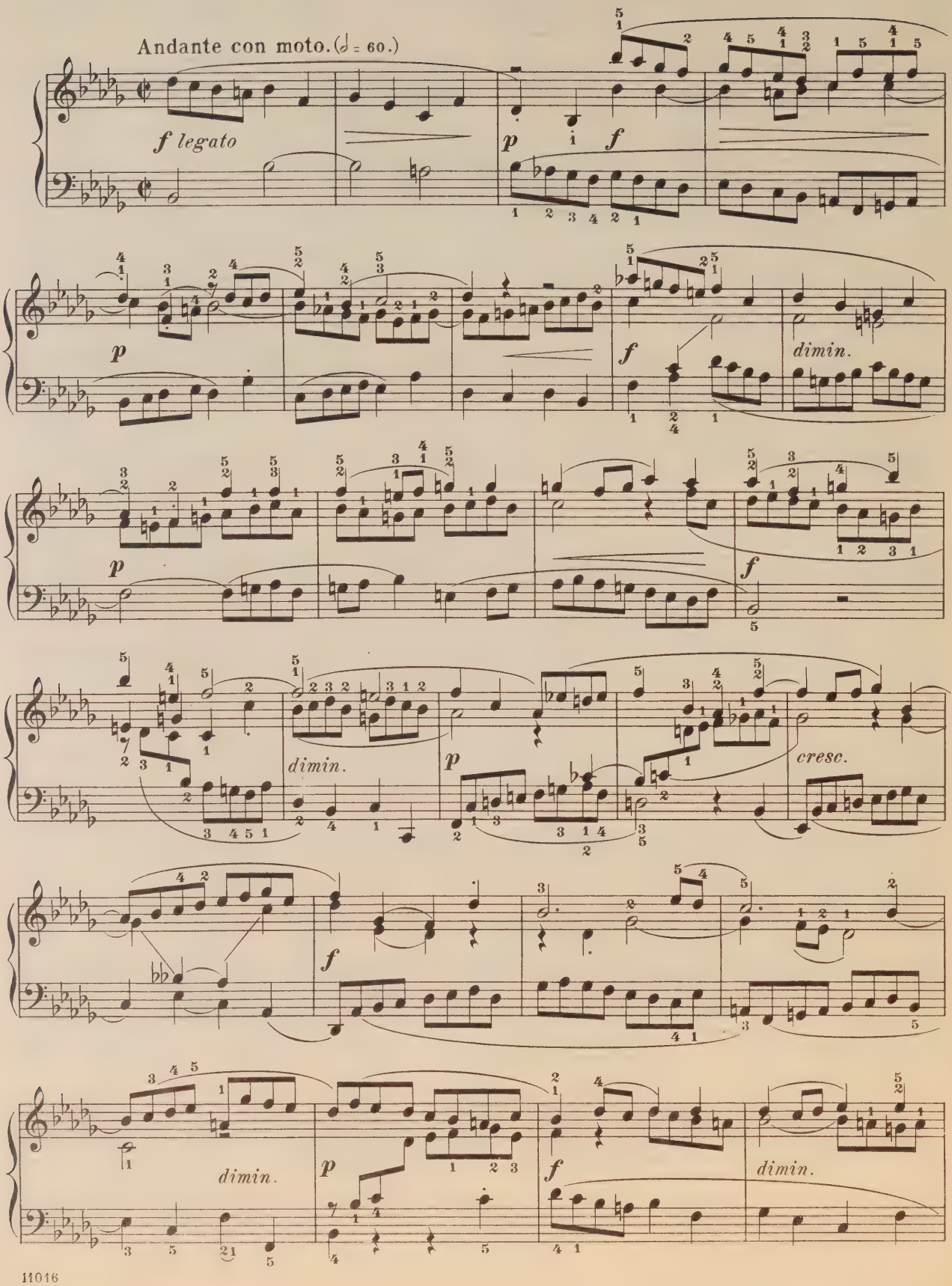
Fuga XXI.

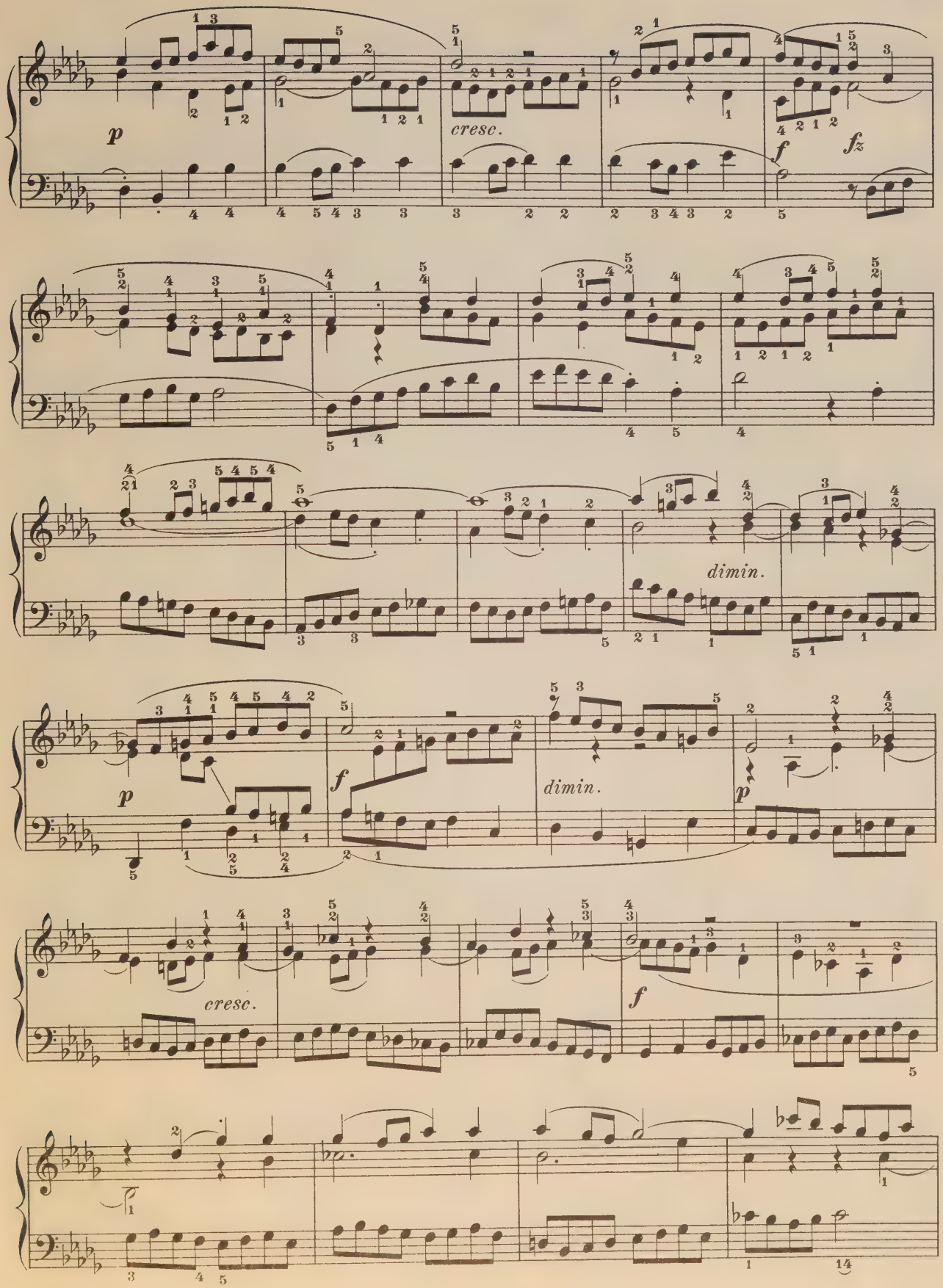
a 3 Voci.

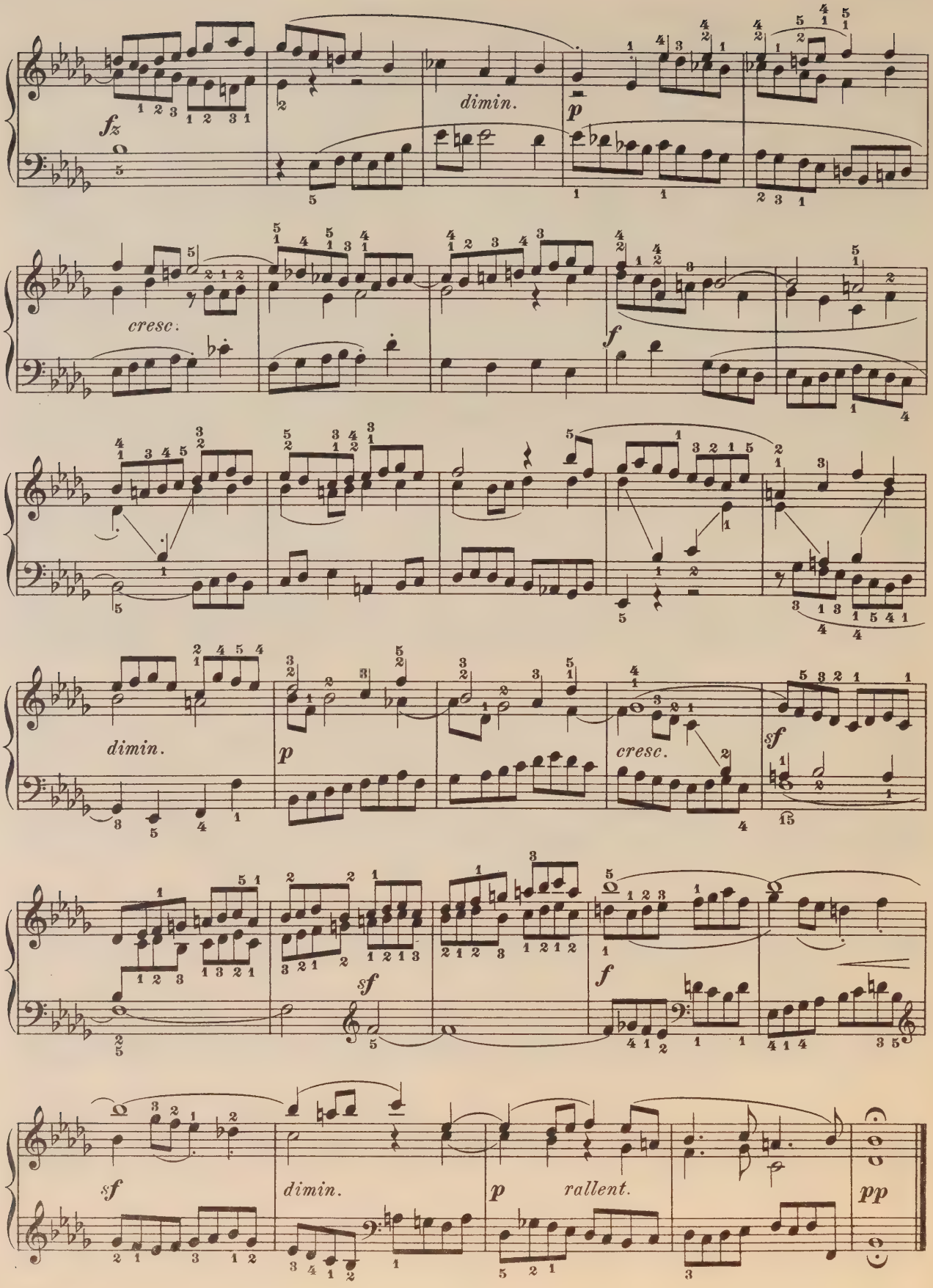



sf
p
cresc.
p
cresc.
p
cresc.
f
sfz
p
cresc.
f
sf
dim.
rall.
p

Preludio XXII.

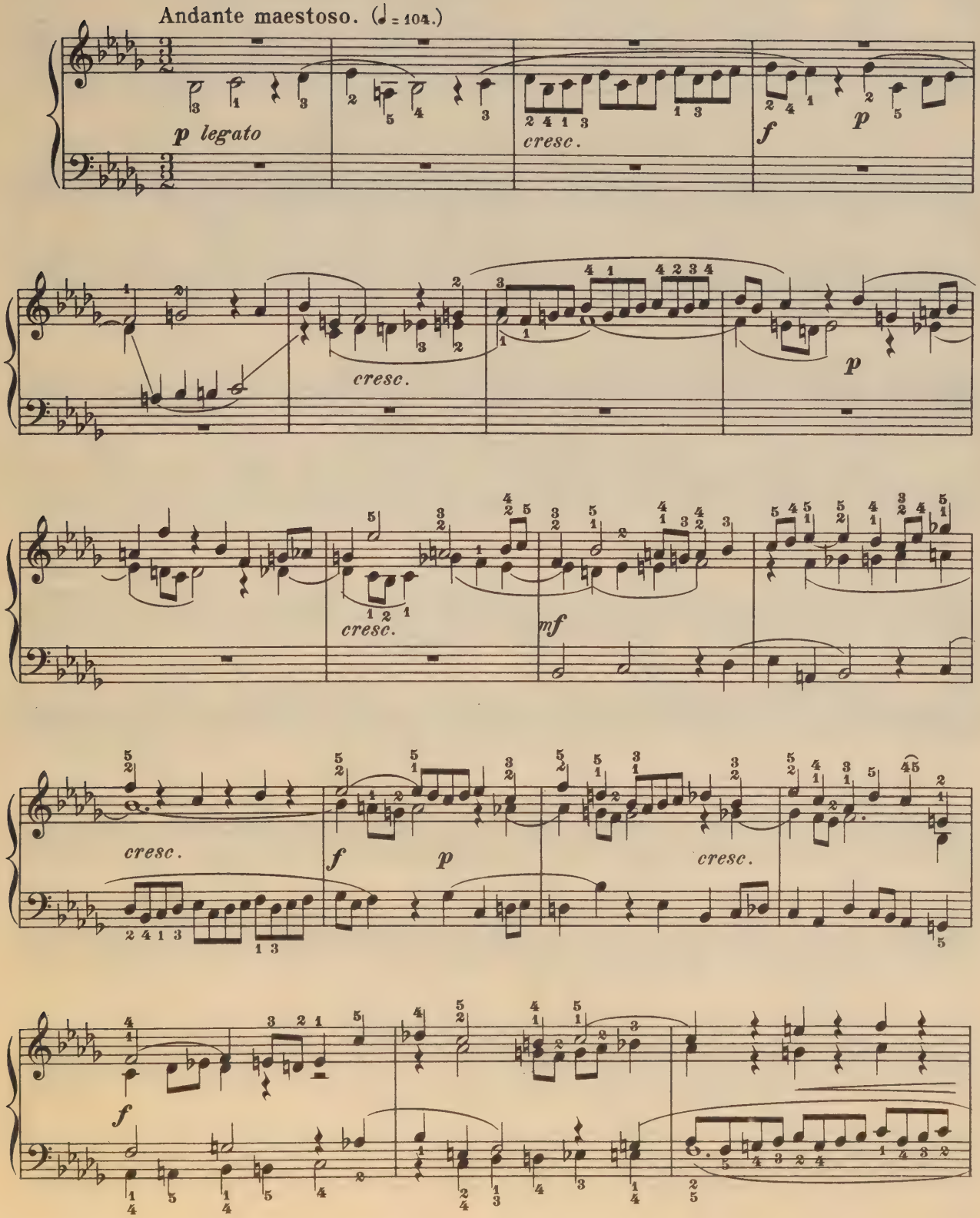


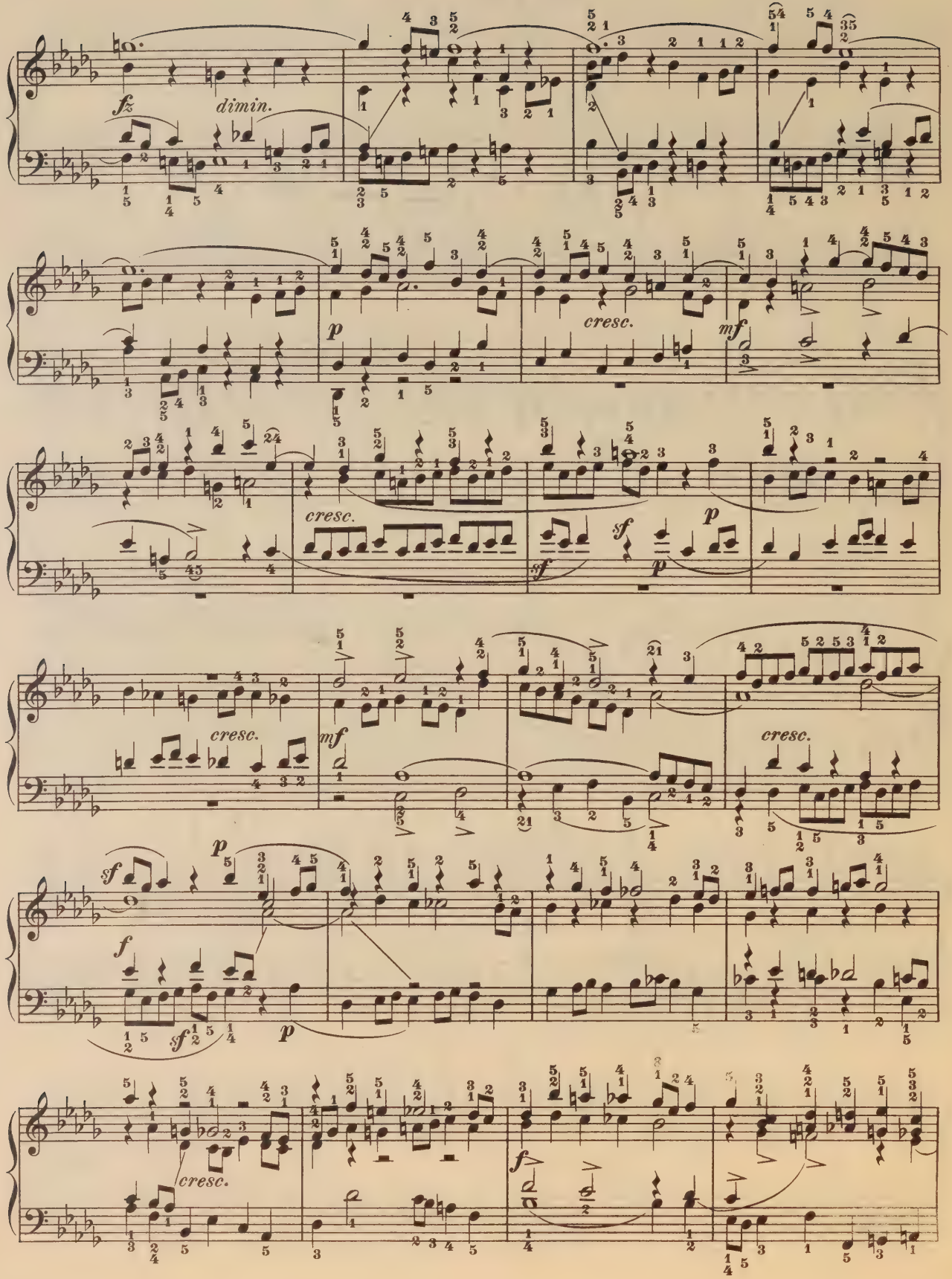

p
cresc.
f
fz
dimin.
p
f
dimin.
p
cresc.
f

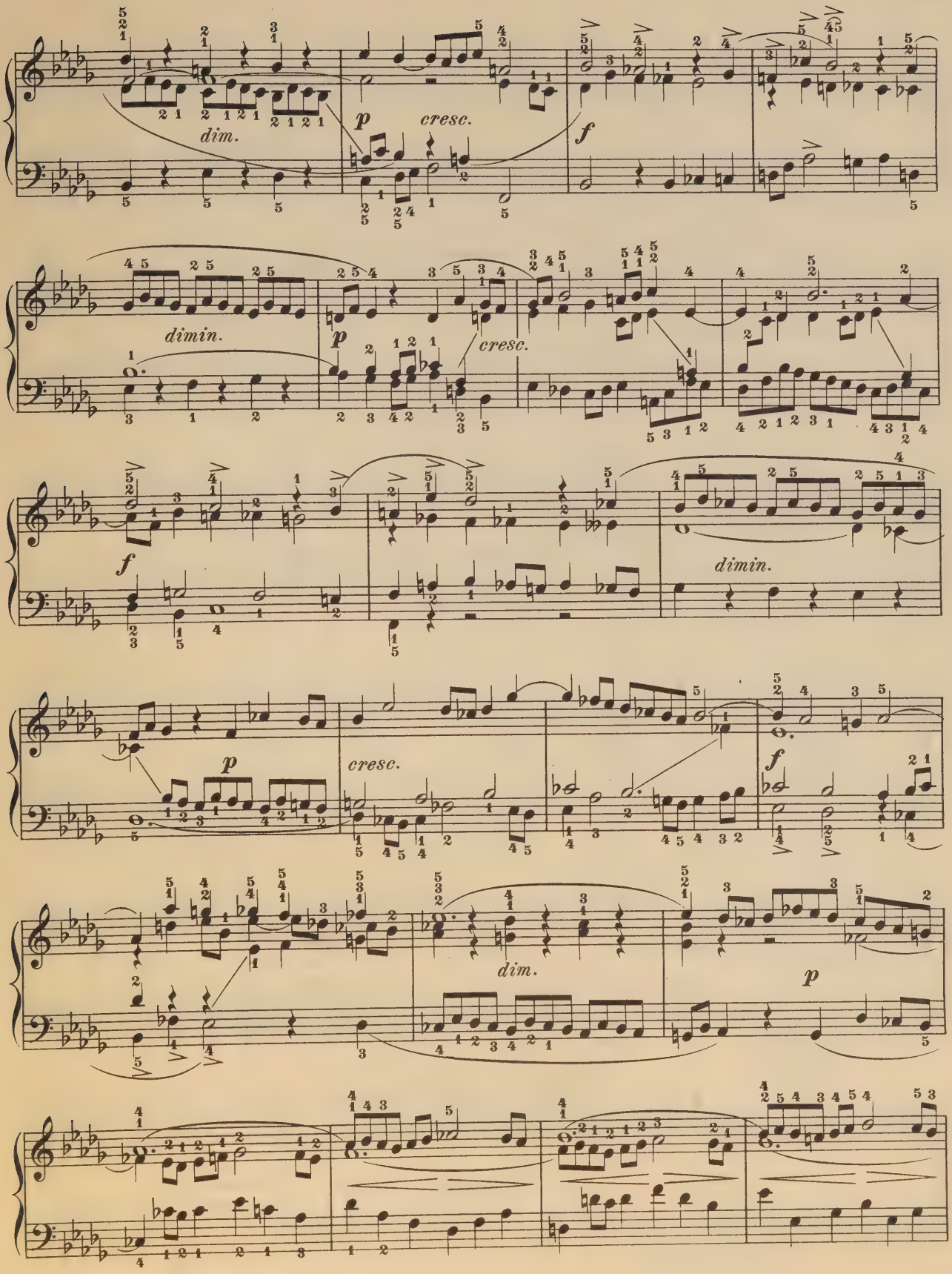

fz
dimin.
p
cresc.
f
dimin.
p
cresc.
sf
sf
f
sf
dimin.
p
rallent.
pp

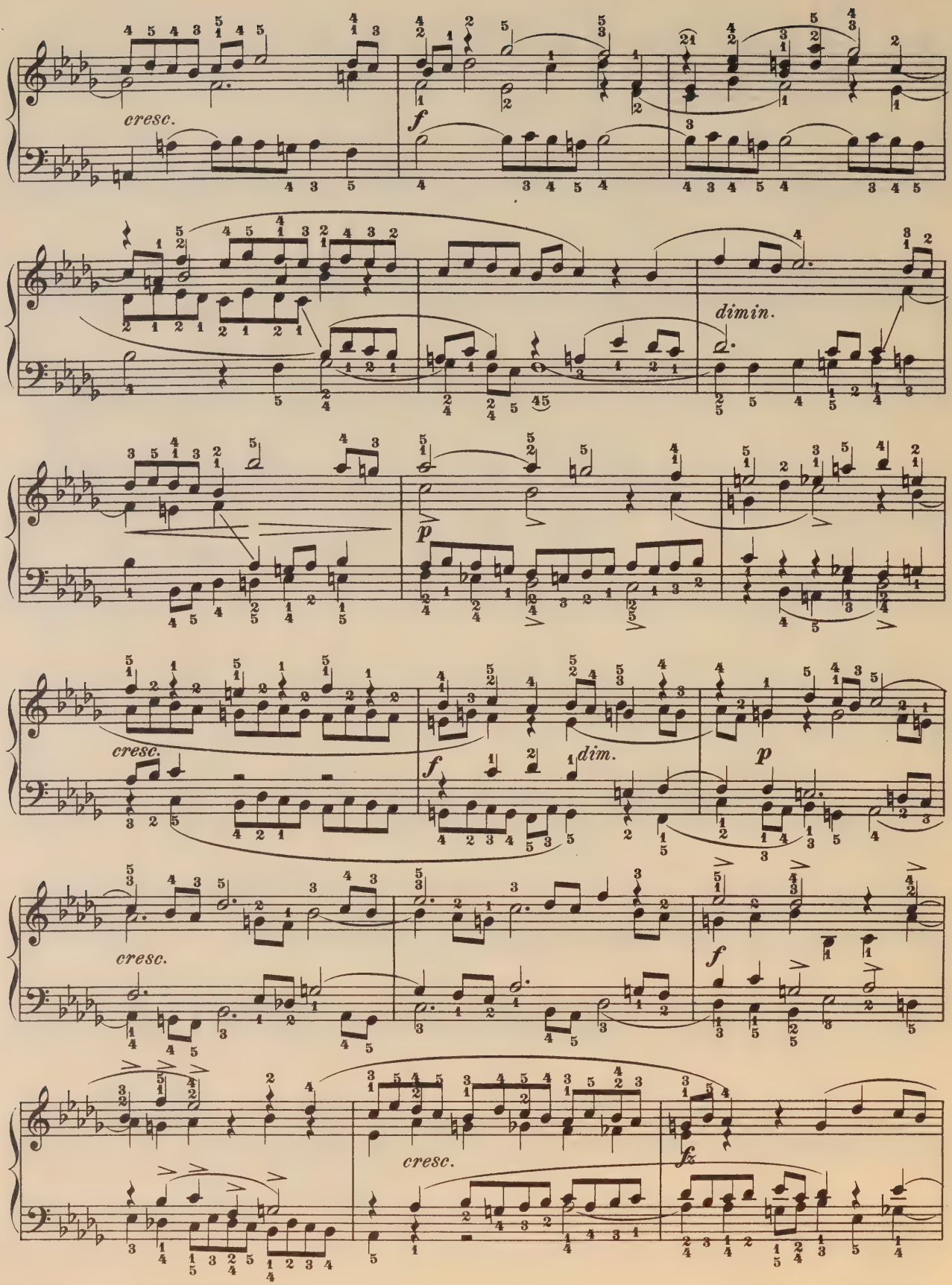
Fuga XXII.

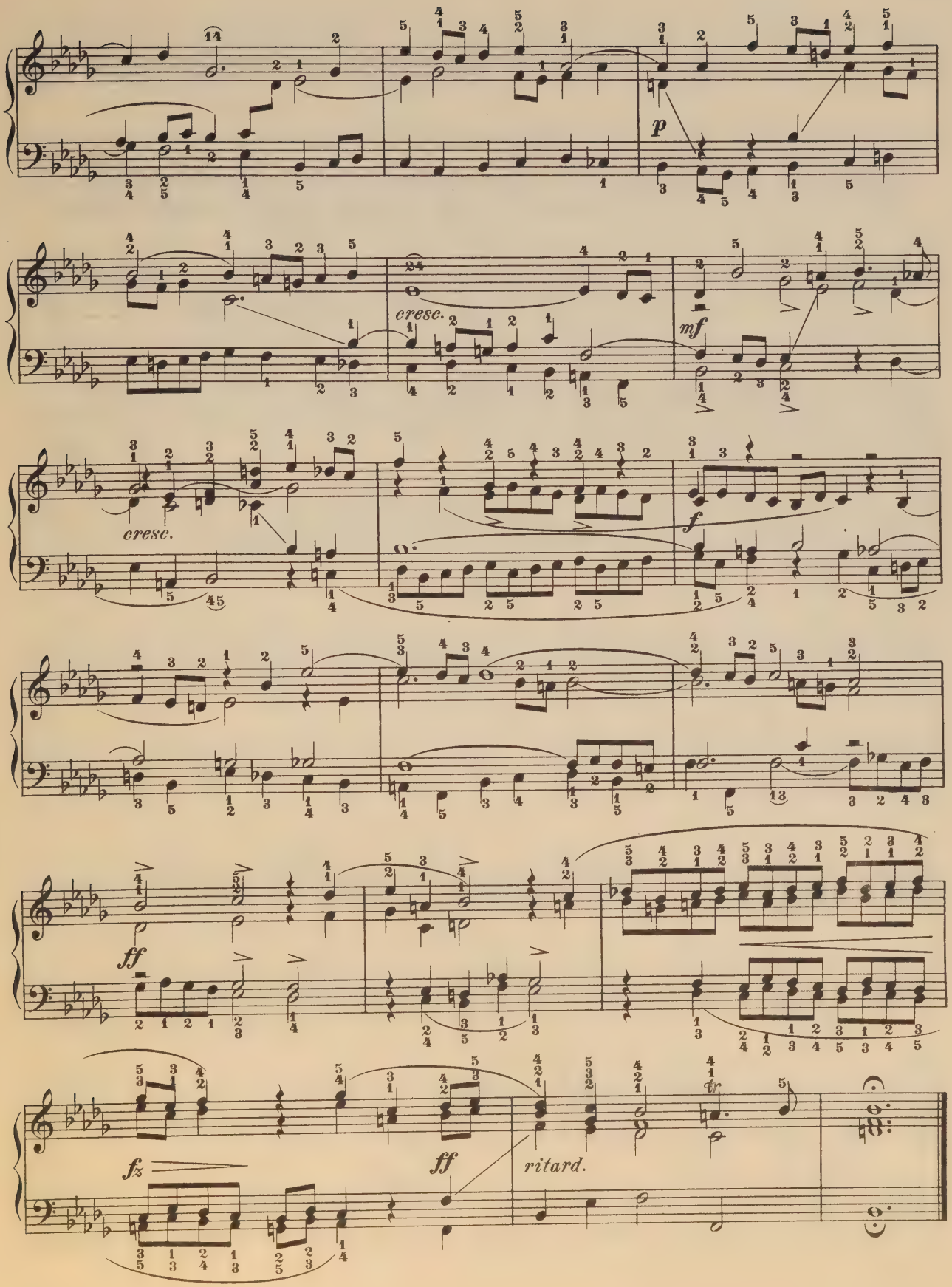
a 4 Voci.



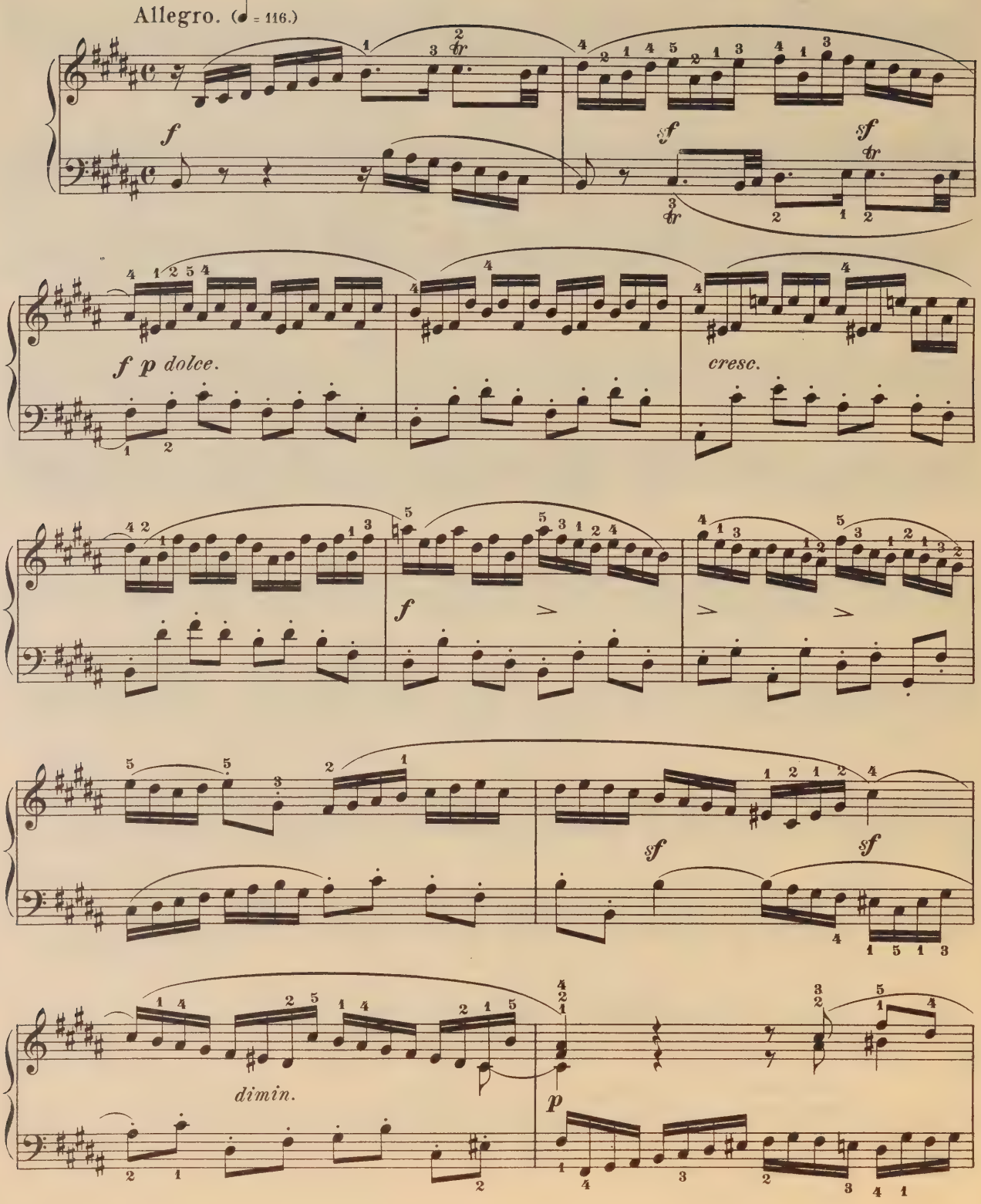

fz
dimin.
p
cresc.
mf
cresc.
sf
p
cresc.
mf
cresc.
sf
p
f
sf
p
cresc.
f

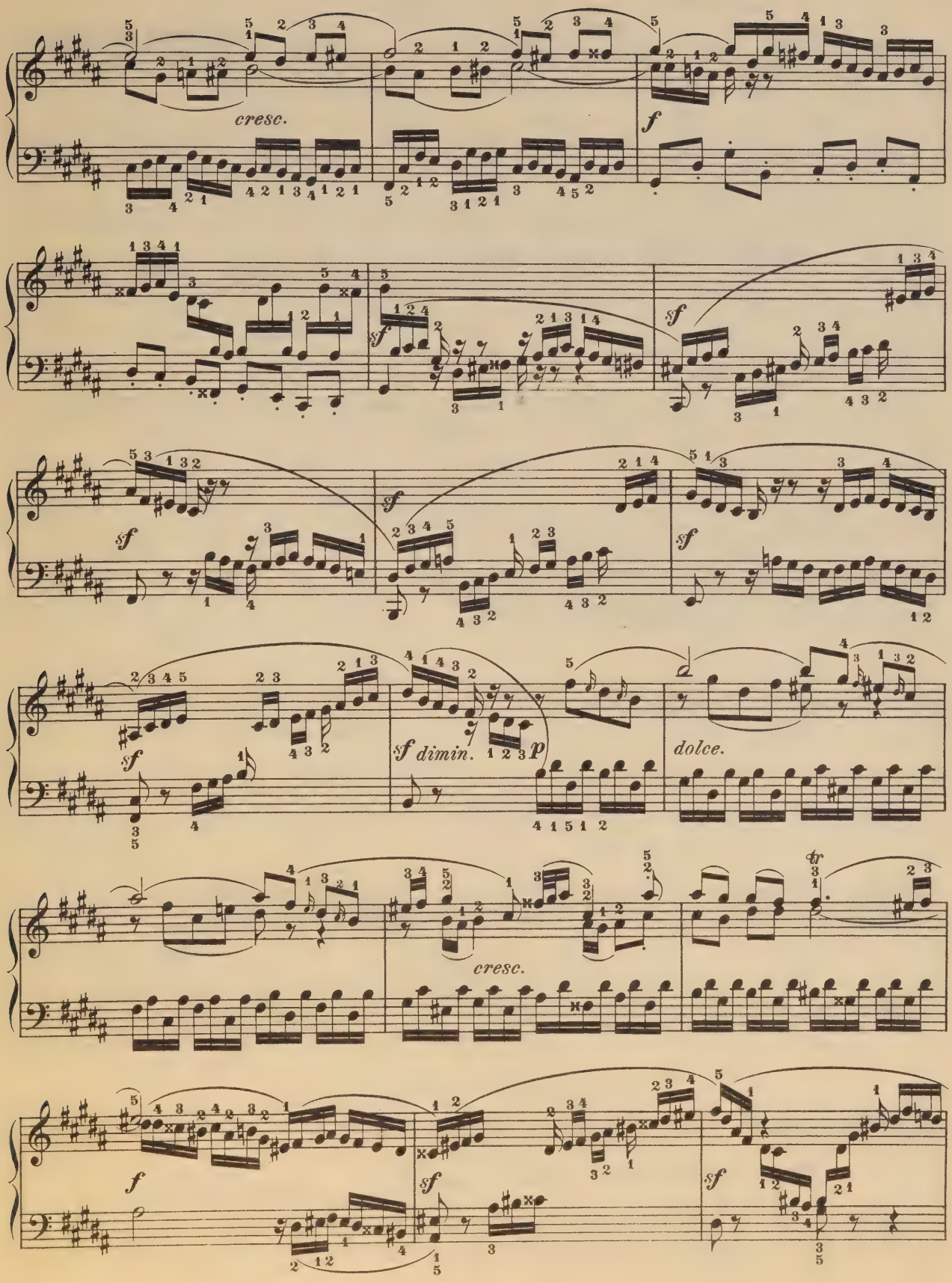

dim.
p
cresc.
f
dimin.
p
cresc.
f
dimin.
p
cresc.
f
dim.
p

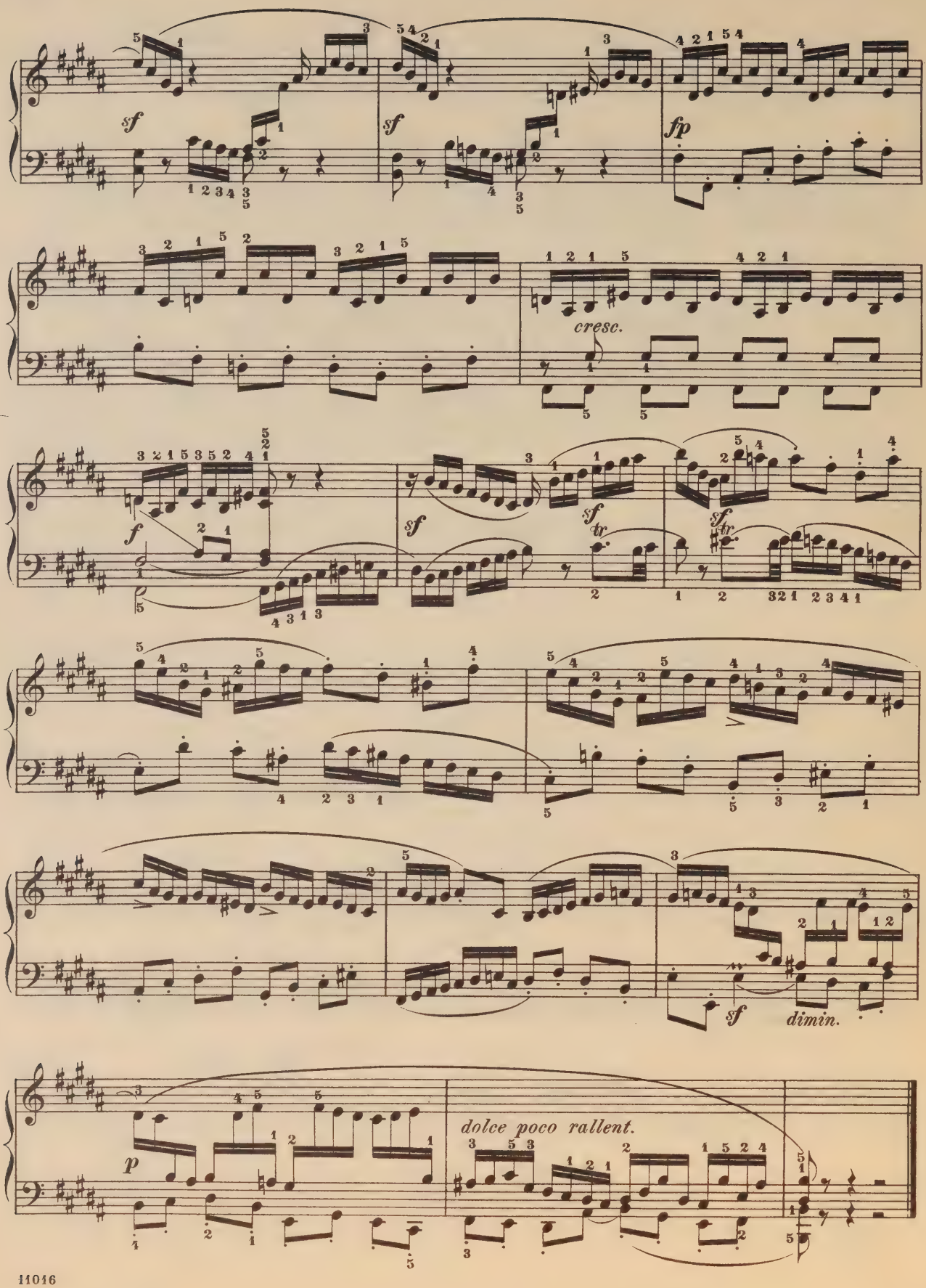

cresc.
f
dimin.
p
cresc.
f
dim.
p
cresc.
f
cresc.
fz


p
cresc.
mf
cresc.
f
ff
fz
ff
ritard.

Preludio XXIII.

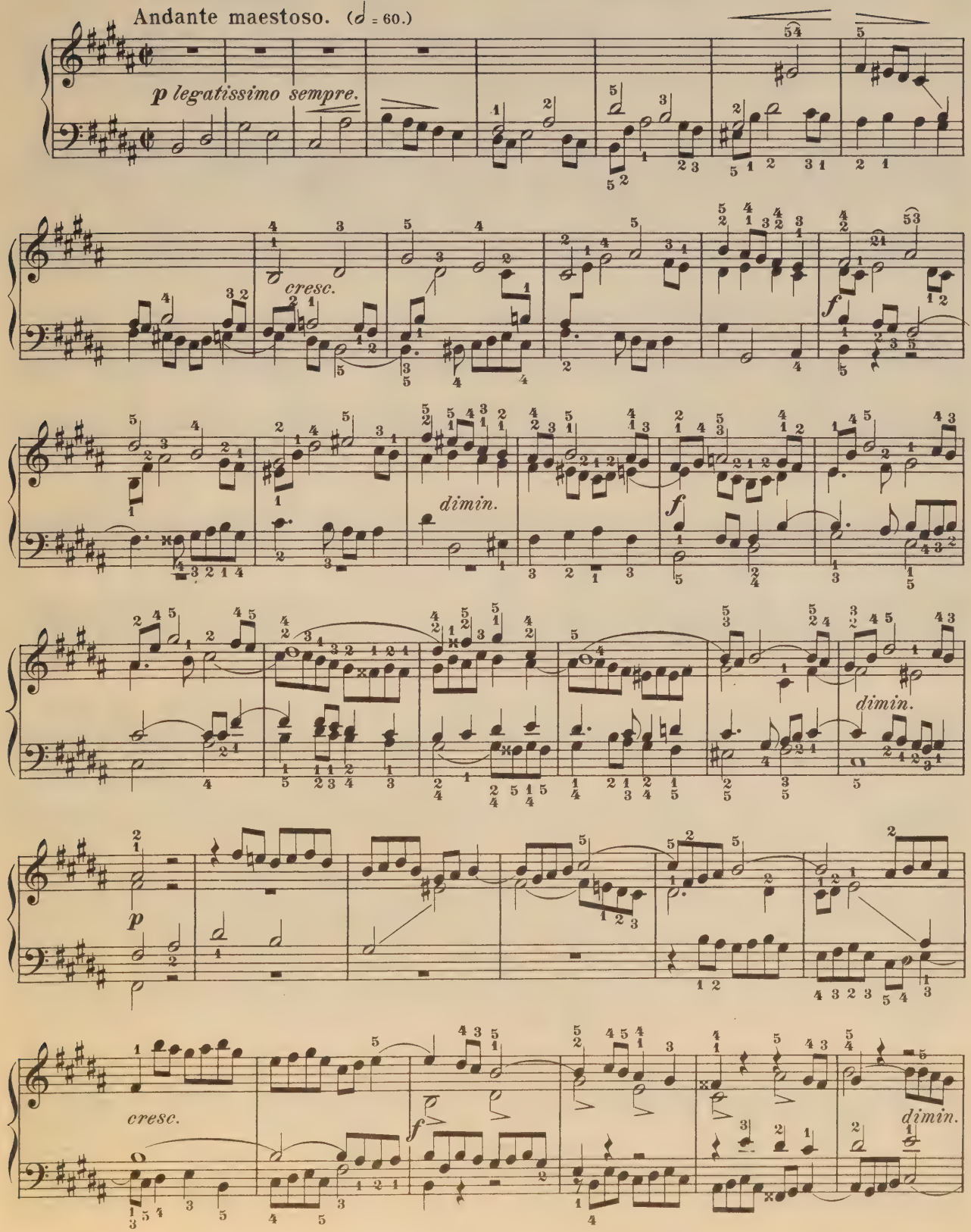


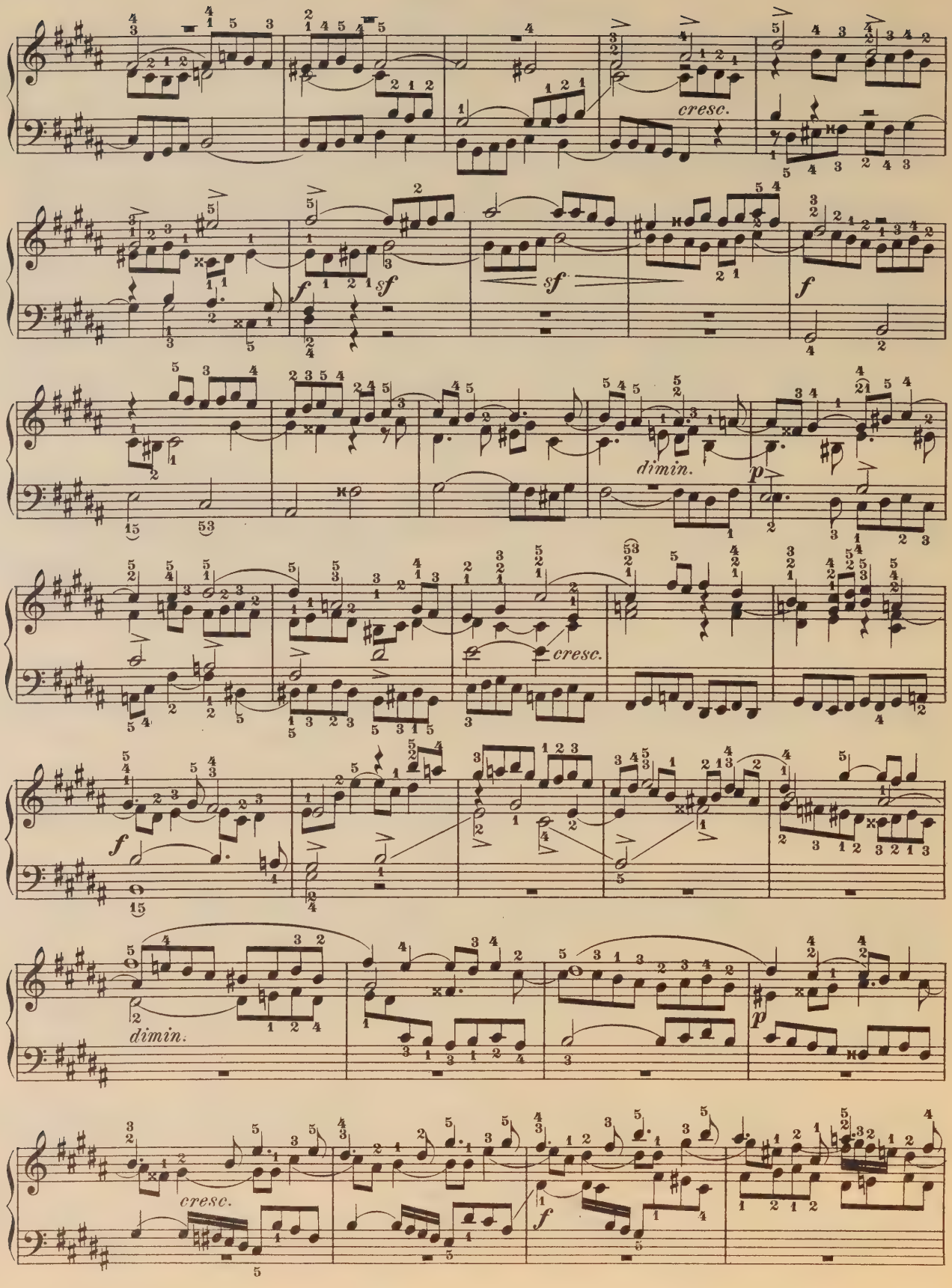

cresc.
f
sf
sf
sf
sf
sf
sf
sf dimin.
p
dolce.
cresc.
f
sf
sf

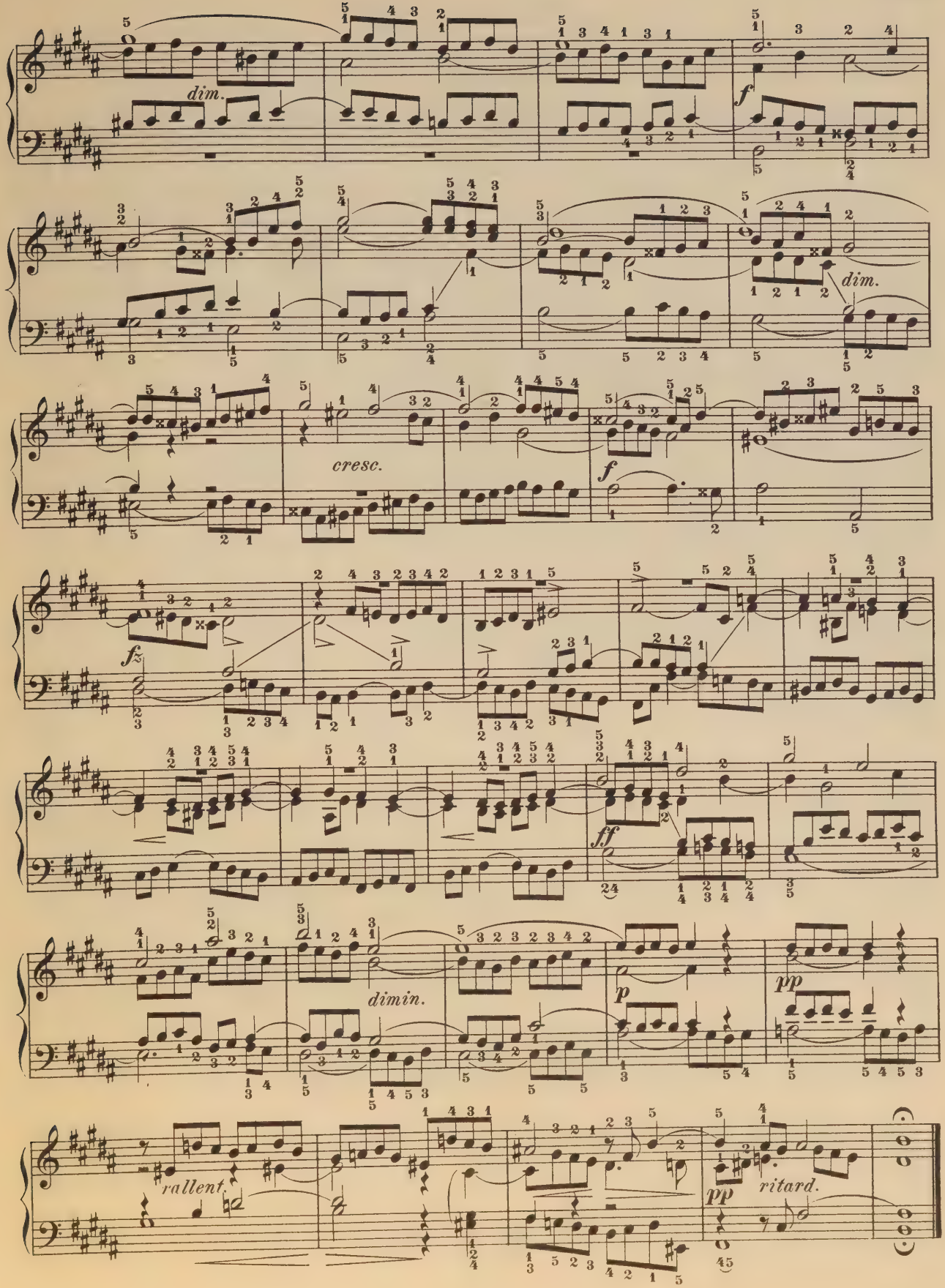

sf
sf
fp
cresc.
f
sf
sf tr
sf tr
sf
dimin.
p
dolce poco rallent.

Fuga XXIII.

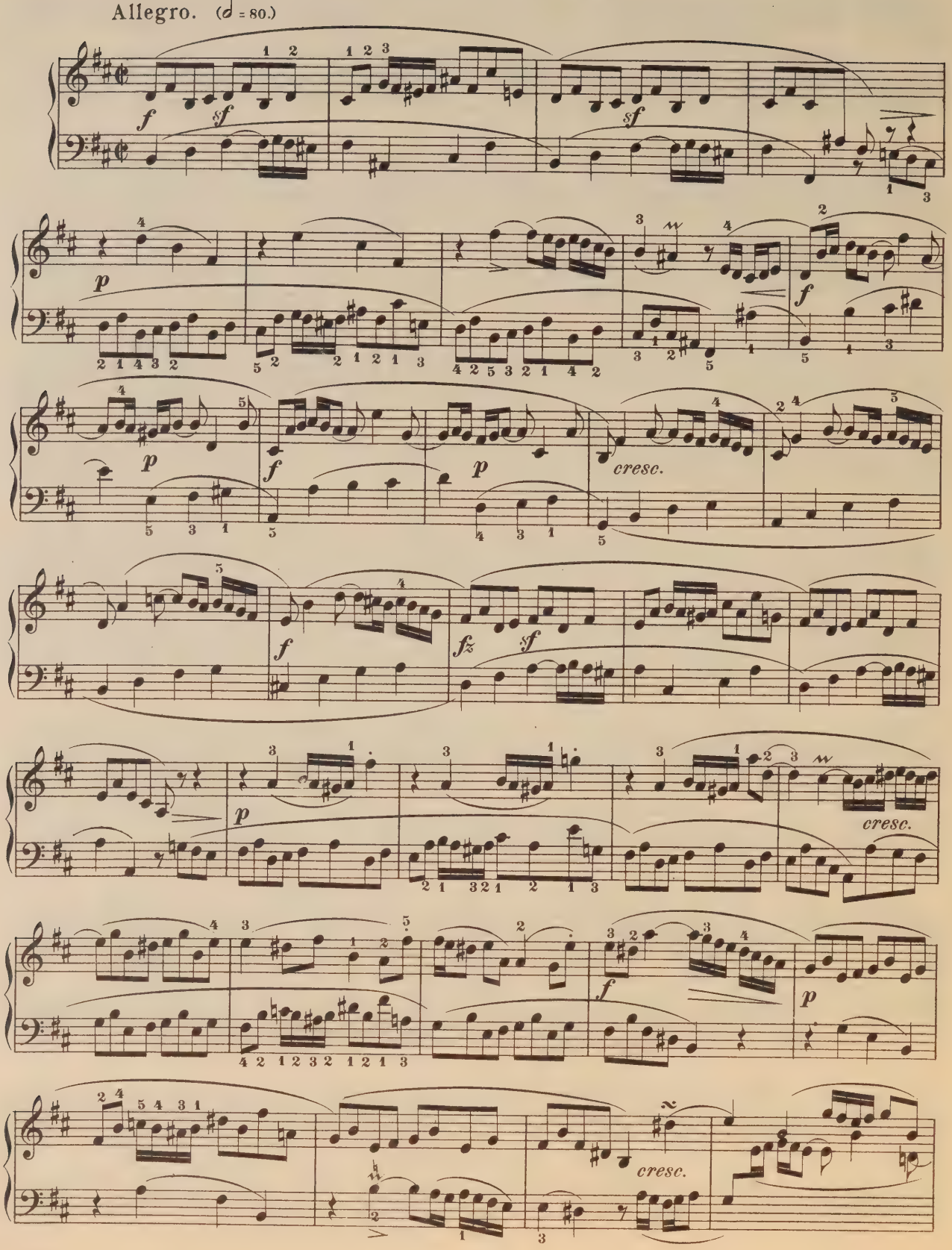
a 4 Voci.

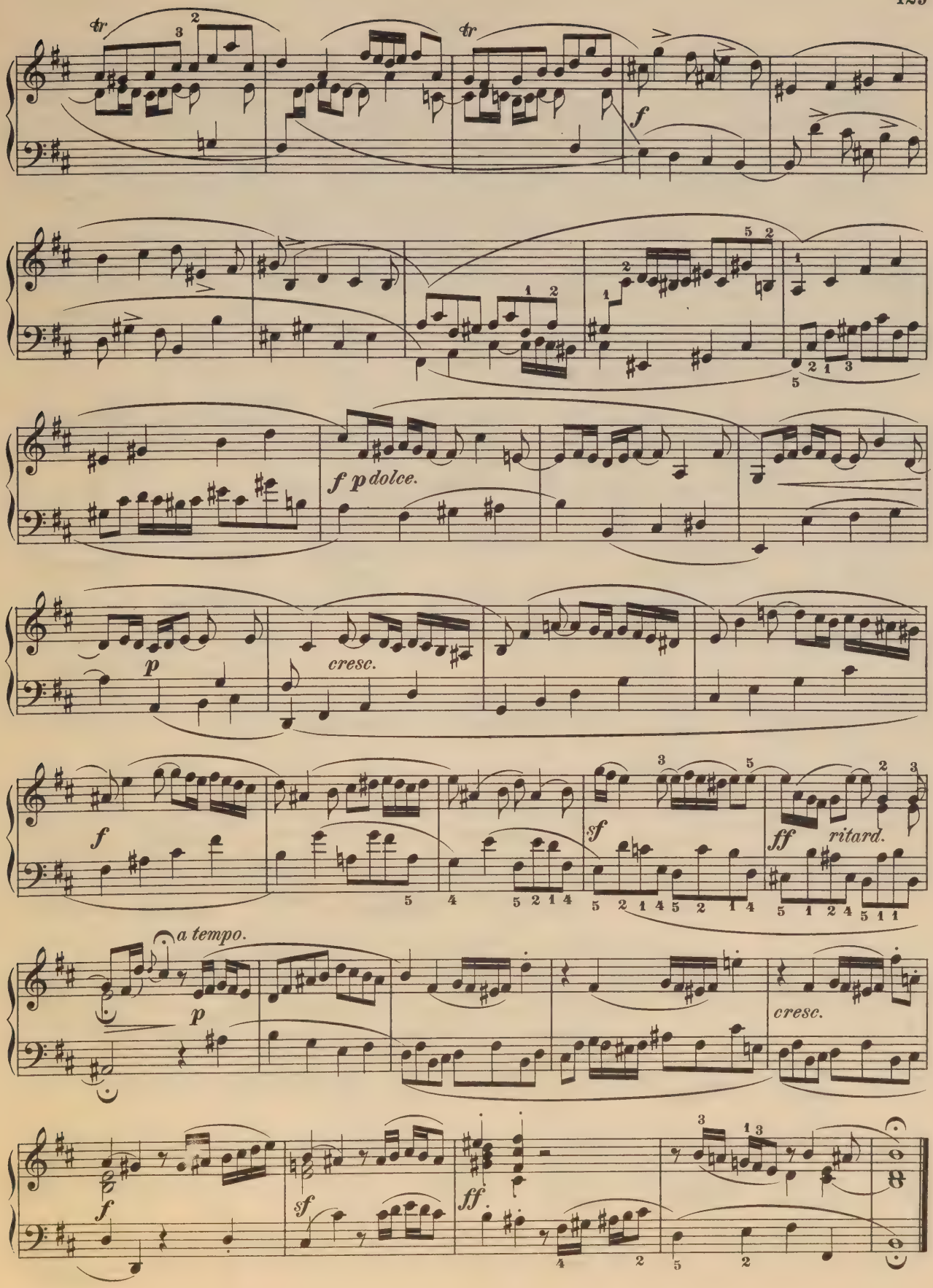



cresc.
f
sf
sf
f
dimin.
p
cresc.
f
dimin.
p
cresc.
f


dim.
f
dim.
cresc.
f
fz
ff
dimin.
p
pp
rallent.
pp
ritard.

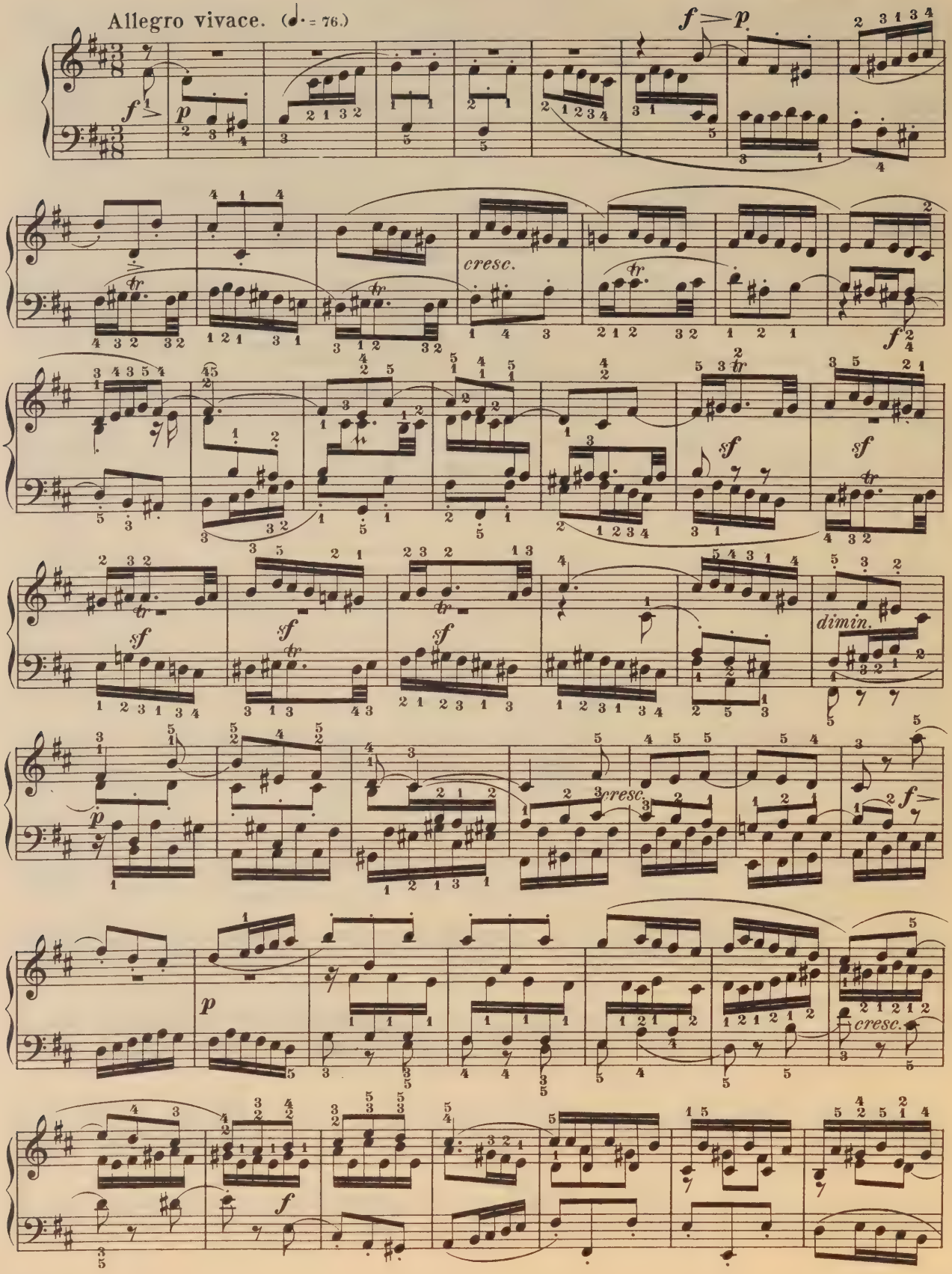
Preludio XXIV.

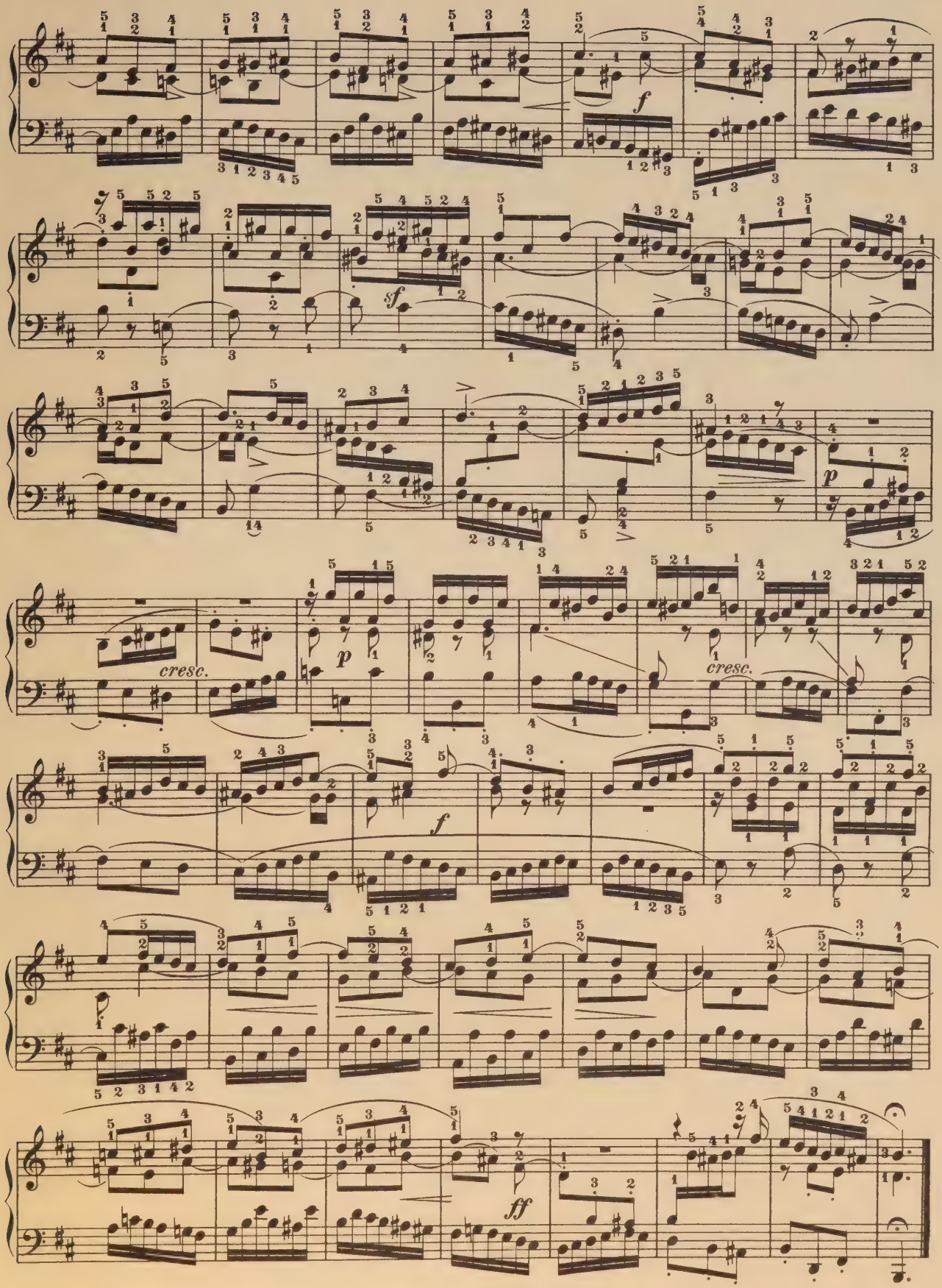



tr
tr
f
f p dolce.
p
cresc.
f
sf
ff
ritard.
a tempo.
p
cresc.
f
sf
ff

Fuga XXIV.

a 3 Voci.




f
sf
p
cresc.
p
cresc.
f
ff

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